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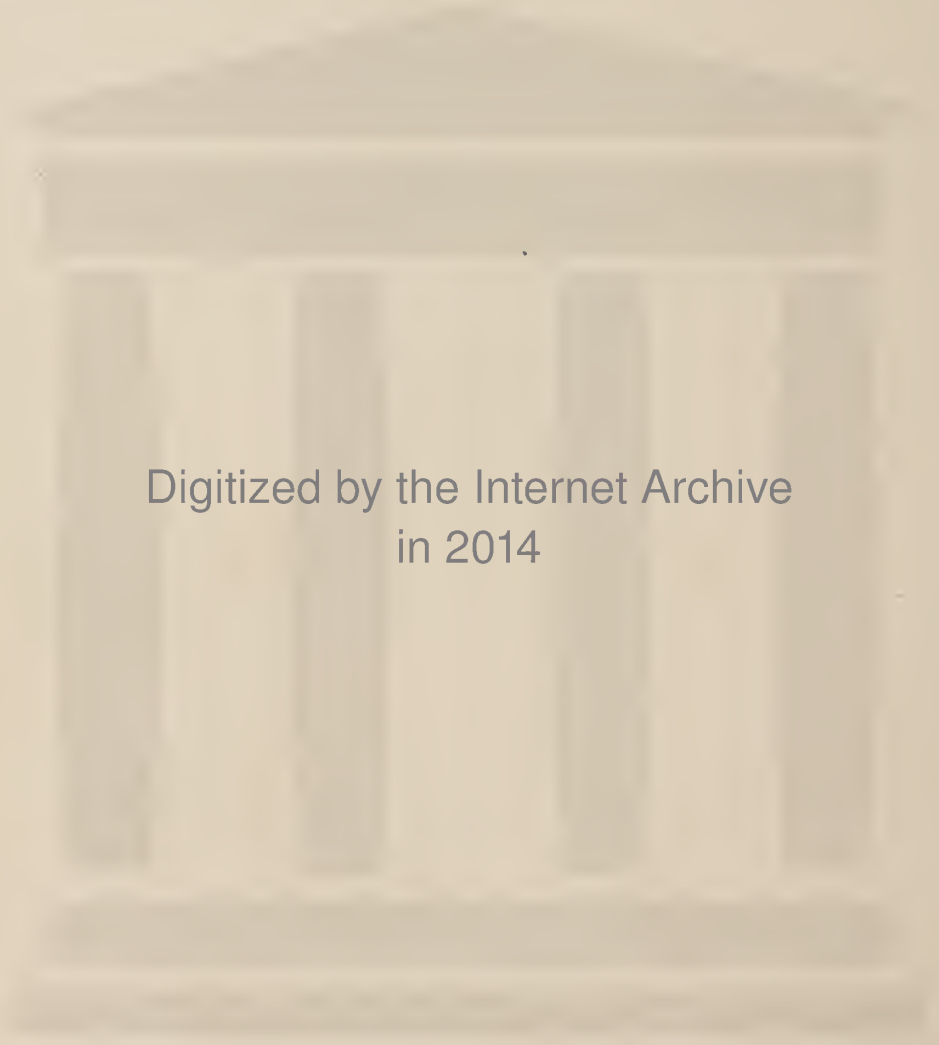

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The TOLENTINO COLLECTION of 1925

ITALIAN WORKS OF ART

of the Gothic and Renaissance Periods

Exhibition and Sale at the

AMERICAN ART GALLERIES

New York

FREE PUBLIC EXHIBITION

FROM SATURDAY, JANUARY 24, 1925 UNTIL
DATES OF SALE · WEEKDAYS FROM
9 A. M. TO 6 P. M. · · SUNDAY, JANUARY 25
FROM 2 TO 5 P. M.

UNRESTRICTED PUBLIC SALE

AFTERNOONS OF JANUARY 29, 30 AND 31
COMMENCING AT 2:15 O'CLOCK

SALES CONDUCTED BY MR. O. BERNET AND MR. H. H. PARKE

Exhibition and Sale at the

AMERICAN ART GALLERIES

MADISON AVENUE · 56TH *to* 57TH STREET
NEW YORK

THE TOLENTINO COLLECTION
IMPORTANT ITALIAN WORKS OF ART

GOTHIC AND RENAISSANCE MARBLES, SCULPTURES, BRONZES AND STUCCOS ,,, RARE FORGED IRON OF THE XV AND XVI CENTURIES ,,, SUPERB VELVETS, EMBROIDERIES, NEEDLEPOINT AND TAPESTRIES ,,, AN EXTENSIVE AND IMPOSING GROUP OF ITALIAN FURNITURE OF THE XV AND XVI CENTURIES

AMERICAN ART ASSOCIATION, INC.
MANAGERS

The AMERICAN ART ASSOCIATION, Inc.

Designs its Catalogues
and Directs All Details of Illustration,
Text and Typography

THE TOLENTINO COLLECTION OF 1925

THE eminent connoisseur of Italian works of art, Chevalier Raoul Tolentino of Rome, presents this beautiful collection acquired during last summer in Italy from many notable sources. The collection now on exhibition at the American Art Galleries is of more artistic and decorative interest than those preceding it, and will doubtless receive even wider attention than those heretofore shown by Mr. Tolentino, who has always so greatly and successfully exalted his native Italian art before the American public.

Gothic and Renaissance furniture is well represented in the collection by numerous authentic specimens in carved oak and walnut. There are charming small centre tables, also those for the library, and many exceptionally fine refectory tables, several of which are of majestic proportions; rare types of Fratina, Dantesca, Savonarola, sgabello, needlework and tapestry state chairs; amongst these is a Florentine Renaissance armchair universally conceded to be finer than a similar one in the Louvre, for not only is the carving richer but it is covered in the original cut velvet. There are many prie-Dieu, one of the charming del Sarto type; small and large cabinets and cassoni, including a notable stipo à bambocci, a cabinet with bureau under, both most elaborately sculptured with amorini, classical figures and battle scenes. A large cabinet and table sculptured with smiling putti in full relief are also notable for beauty of execution and rare russet patina. There is also the famous "San Carlo Borrommeo table" acquired from its original owner, the Marquis Aldobrando Rangoni, of the great patrician family of Modena. This table, so well known later in conjunction with the XVIth century saint, was in the Chapel of the Abbey of Nanantola for several centuries, where it was venerated as one of the Abbey's most sacred relics of San Carlo. It is not only historically interesting, but is of extreme worth for the beauty and dignity of its XVth century composition. The several specimens of French Renaissance cabinets are all of high artistic order and have their own grace and elegance.

The forged iron, always a feature of Mr. Tolentino's acquisitions, has had unusual care and discrimination bestowed on it and is replete with rare Gothic and Renaissance wall brackets, torchères, Easter candelabra, fire-screens, lanterns, andirons, garden gates, and an interesting set of convent bells. The XVth and XVIth century Italian bronzes, so distinguished for the dignity of their conception, include amongst others a river god by Il Tribolo (1500-1550); an important Venetian door-knocker of huge proportions and embodying amongst its other enrichments a running lion in full relief; several early bronze and iron faldistoria; an inkstand and candlesticks by the Venetian Alessandro Vittoria (1525-1608); another inkstand by Jacopo Sansovino; a fine bust of Saint Sebastian by Matteo Civitale (1435-1501) and a goup, "The Triumph of Virtue," by the celebrated Adrian de Vries. A number of Venetian

Gothic brass dishes are especially important for the variety of their decorative motives; the bronze mortars will attract attention for similar reasons.

A small collection of bibelots of artistic significance, together with the Hispano-Moresque, Gubbio, Castelli and other faiences, gives an inimitable touch of color and relief to the more sedate objects. The beautiful textiles and embroideries include several important Gothic gold needlepainted velvet chasubles and panels in Opus Anglicum and of the Italian XVth century; these were originally in the Georges Seligmann Collection, Paris; charming jardinière velvet and St. Cyr and petit-point panels, also a set of about one hundred yards of magnificent and unique *drap d'or* jade-green velvet hangings, designed by Jean Berain (1638-1711), who was in his day the Stanford White of France. Tapestry and brocade cushions and covers are also amongst the textiles and include an Aubusson tapestry cover or boudoir carpet, most dexterously woven, with both sides finished alike.

The Renaissance and Gothic tapestries present a French heraldic XVth century example bearing the royal lilies of France; a Swiss Gothic biblical tapestry; two Gothic Enghiens with large foliage and animals and two of Flemish Renaissance origin, one with wild animals, the other with classic subject, "Hercules and Dejanira," having very beautiful borders. Amongst the sculptured groups and statuettes are several of exceptional excellence, namely, a graceful Sienese XVth century Madonna; a polychromed group of the XVIth century, full of fine action and life; a marble statuette of Saint Vitus by the sculptor Antonello Gaggini (1478-1538). There is also a large Renaissance limestone mantel embellished with finely sculptured figure and fruit details. Mr. Tolentino has always been noted for the number of the exceptionally fine Florentine stucco, terra-cotta, and marble bas-reliefs and busts that his connoisseurship has enabled him to acquire. Those now presented are of eminent interest and beauty, for there are amongst the group a Madonna and Child by della Quercia (1374-1438); a Madonna of similar composition by Lorenzo Ghiberti (1381-1455); two bas-reliefs of exquisite quality by Antonio Rossellino (1427-1490); two others of equal interest by Luca della Robbia (1475-1550); three stucco bas-reliefs by Benedetto da Maiano (1442-1498) are exceptionally pleasing; a Saint Sebastian by the celebrated Perugian painter, Fiorenzo di Lorenzo (1445-*circa* 1525) is carefully modeled and is exceedingly rare, as few stucco bas-reliefs came from Lorenzo's hand; Desiderio da Settignano (1457-1485) is also exceptionally well represented by a Madonna and Child; Andrea della Robbia (1435-1525) is responsible for four enameled faience busts and bas-relief groups of great decorative elegance.

Mr. Tolentino has added to this collection a few objects exhibited last year that were undelivered on account of the purchasers not conforming to the conditions of the sale. All these beautiful, varied and authentic objects, mainly of distinct Italian origin, form a very charming ensemble.

AMERICAN ART ASSOCIATION, Inc.

CONDITIONS OF SALE

I. Rejection of bids: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and deposit by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. Risk after purchase: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchasers' risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. Delivery of purchases: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. Receipted bills: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

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IX. Guaranty: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloging or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

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Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of arts, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.,
MANAGERS.

OTTO BERNET.
HIRAM H. PARKE.
AUCTIONEERS.

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INSURANCE AND OTHER PURPOSES AND CATALOGUES OF PRIVATE COLLECTIONS

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The AMERICAN ART ASSOCIATION, Inc.
MADISON AVENUE, 56TH TO 57TH STREET
NEW YORK CITY

CATALOGUE

FIRST SESSION

THURSDAY AFTERNOON, JANUARY 29, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 1 to 210 inclusive

MISCELLANEOUS OBJECTS

1—Cut Glass Lamp, Mounted in Cuivre Doré *Directoire Period*

Pear-shaped bowl, with arched circular base, cut with bandings of facted motives. Mounted for electricity and with leaf bandings.

Height, 16 inches.

2—Venetian Glass Bowl and Stand *Louis XVI Period*

Milk-white glass bowl; decorated with flowers. Tripod stand enriched with cupidon-heads and festoons. Ivory-laqué; gilded.

Height, 14 inches.

3—Two Sculptured Iron Wood Fu-dogs *Chinese, XIV Century*

On oblong octagonal socles carved with formal rosettes and leaf borders. The modeling of the figures is remarkable for its heroic conception; beautiful patina.

Height, 28 inches.

4—Carved and Gilded Candle-stand *Florentine, XVII Century*

Interesting lily-cusped shaft, with urn-shaped top and circular molded base; enriched with acanthus leaves. On leaf feet.

Height, 26 inches.

5—Two Carved and Gilded Wall Lights *Florentine, XVII Century*

Small husked back from which emanate voluted scrollings, enriched with berried and acanthus leaf husks terminating at crown in a cusped lily and bobêche with pricket.

Height, 43½ inches.

6—Two Carved and Gilded Wall Lights *Florentine, XVII Century*

Similar to preceding, but varying somewhat in details.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

7—Two Carved and Gilded Candlesticks

Tuscan, Early XVI Century

50.— Broad pear-shaped base developing fine gadroons; lobed flanged bobêche with urn socket.

Height, 9 inches.

8—Silver-plated Vase and Candlestick *Italian, XVIII Century*

15.— Urn-shape, the body of open bands rolling over to gadrooned lip; occupied at centre with candle-socket. On gadrooned baluster and round base.

Height, 12 inches.

9—Two Polychromed Sculptured Wall Brackets

Tuscan, XVI Century

40.— Putti. Chubby curly-haired figures standing before leaf-scrolled cartouches and bearing cornucopias of fruit; each fitted with iron socket for candle.

Height, 27 inches.

10—Gilded Sculptured Hanging Candelabrum

Florentine, XVI Century

75.— Leaf-molded open oval frame, supporting at foot an amorino bracket with husk socket for candle. Surrounded by strap-scrolled open cartouche developing masks at crown, foot and sides; the scrolled pediment supporting at ends two reclining figures of elderly saints. The ornamentation is similar on both sides. Suspended on two iron link chains to small canopy with hook.

Total height, 6 feet; width, 2 feet 9½ inches.

11—Two Cuivre Doré Mirror Wall Lights *Directoire Period*

90.— Lyre-shape back, with laurel borders terminating in scrollings. Three cornucopia-like arms for candles.

Height, 24 inches.

12—Ginori Decorated Porcelain Tête à Tête Tea Service

Florence, Late XVIII Century

40.— Consisting of teapot and cream jug, covered sucrier, two covered cups and saucers and tray. Decorated with views of ruins, the tray with the Florentine Duomo and the Giotto tower.

Length of tray, 15 inches.

13—Walnut Candle-stand *Umbrian, XVI Century*

30.— Oval top, supported on bracketed balustered shaft terminating in very finely scrolled tripod legs.

Height, 32 inches; width, 18 inches.

14—Unique Mandolin Harp *Italian, XVIII Century*

145.— Mandolin body scrolling into supporting shaft, the head placed diagonally and terminating in a chimeric head and supported by a triangular baluster enriched with leaf, husk and gadroon motives. On somewhat triangular base, enriched with leafage. The body inlaid with fine borders of mother-of-pearl.

Height, 65 inches.

RENAISSANCE VELVET AND EMBROIDERIES

15—Two Scutari Velvet Floral Cushions *XVII Century*

80.— Deep blue ground, field woven in crimson velvet with lobed floral central medallion and scrolled border. Oblong.

16—Cut Velvet Cushion *Italian, XVI Century*

15.— Ivory field, woven with diamond lattice centred by rosettes. Trimmed with particolored fringe. Square.

17—Two Damask and Embroidery Cushions *Italian, XVII Century*

35.— Ecru silk damask of small pattern; embroidered in rose and golden silks with a large vase of carnations and formal corners.

18—Two Velvet Cushions *Italian, XVII Century*

60.— Rich ruby velvet, with a brilliant sheen and bordered in gold galloon.

19—Needlework Cushion *French, Early XVIII Century*

27.50 Ivory field, displaying a wreath of flowers and fruit; in pinks and greens. Oblong. Gros-point.

20—Needlework Cushion *French, Early XVIII Century*

30.— Similar to preceding.

21—Needlework Cushion *French, Early XVIII Century*

Similar to preceding.

30.—

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

22—Needlework Cushion — *Directoire Period*

17.50

Gros-point, displaying diamond lattice in crimson, deep ivory, yellow and green. Scrolled circular-shape.

23—Raised Velvet Needlework Cushion — *French, Late XVIII Century*

20.—

Sapphire-blue field, enriched in needlepoint with bouquet of lilies in which two roses appear, worked in cut raised velvet stitch. Trimmed with tassels and cord. Square.

24—Needlework Cushion — *French, Late XVIII Century*

17.50

Enriched with central panel of old-red and ivory flowers, worked in petit-point on a tawny-brown ground; the flanking panels of ivory and crimson worked in velvet stitch with latticed rosettes.

25—Jade-green Velvet Cushion — *Italian, XVI Century*

25.—

Heavy jaspé pile velvet, fluctuating to lighter tones. Trimmed with silver lace. Square.

26—Two Crimson Velvet Cushions — *Genoese, XVI Century*

110.—

Beautiful lustrous rose-crimson velvet, fluctuating to flame-like areas; impressed at sides with marking of embroidery. Trimmed with velvet floral scrolled galloon and tassels. Oblong.

27—Silver-embroidered Crimson Velvet Cushion — *French, XVIII Century*

25.—

Lustrous rose-crimson velvet, enriched at corners with ribbon bouquets of flowers. Trimmed with crimson edging. Oblong.

28—Renaissance Tapestry Cushion — *Florentine, XVII Century*

160.—

Enriched with seated figure symbolic of the Triumph of Fire; woven in very rich colors; trimmed with pink fringe and tassel.

29—Renaissance Tapestry Cushion — *Brussels, XVII Century*

110.—

Verdure field, in greens, yellow and ivories surrounded by a border of scrolled blue shamrocks, on old-red ground. Trimmed with yellow tassels. Oblong.

30—Embroidered Table Runner *Italian, XVII Century*

40.— Enriched in appliqué embroidery on crimson damask.

31—Silk Brocade Medallion

School of Philippe Lassalle, Louis XV Period

17.50 A medallion of iris in flower, executed in delicate colors on a white ground, with a border of scrolls in white and green on a pink ground. The whole on a ground of old-gold, framed.

Medallion, diameter, 16½ inches; height of background, 26 inches; length, 27½ inches.

32—Scutari Velvet Cover *Early XVII Century*

45.— Ivory-peach toned field, woven in greens and crimson with central bouquet and corners developing pineapple motives. Scrolled border of same motives. Trimmed at ends with deep lattice fringe of similar colors to the field.

5 feet by 1 foot 11½ inches.

33—Embroidered Chaperon *Spanish, XV Century*

80.— Depicting the Madonna and Child above a Spanish escutcheon; in gold and colored silks on a gold ground.

34—Embroidered Silver, Purple and Crimson Velvet Table Runner *Italian, XVI Century*

120.— Worked in floral arabesques and silver scrolls. Fringed in colored silks.

35—Embroidered Silver, Purple and Crimson Velvet Table Runner *Italian, XVI Century*

120.— Similar to preceding.

36—Silver-embroidered Canopied Valances *Venetian, XVII Century*

110.— Crimson damask embroidered in silver with armorial bearings charged with feather; cresting and ribbon festoons furnished with bell-shaped silver reliefed tassels. In various lengths.

About 22⅓ yards.

37—Table Runner of Green Damask and Brocatelle *Italian, XVI Century*

40.— Patterned in conventional figures and formal scrolls. On part of one side a border of silver fringe.

Length, 102 inches; width, 31 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

38—Velvet Table Cover — *Spanish, XVI Century*

40.— Ruby velvet with a soft sheen, bordered and banded with gold galloon.

Length, 40 inches; width, 27 inches.

39—Venetian Brocade Table Cover — *XVI Century*

85.— Silver and gold brocade on cloth of silver; bordered by gold galloon.

40—Three Scutari Panels — *XVII Century*

60.— Rich blue-green field, woven in rich crimson with oblong floral central medallion surrounded by vines and bunches of grapes.

38 by 18 inches.

41—Embroidered Velvet Valance — *Spanish, XVI Century*

50.— Soft olive-green velvet with a light sheen, trimmed with gold galloon and embroidered with an escutcheon; at ends emerald velvet panels embroidered in blue and white and golden-yellow with dolphin and scrolls.

Height, 2 feet 4 inches; length, 6 feet 2 inches.

42—Sienese Street Banner — *XVI Century*

35.— Vari-colored silks; with cognizance of a guild.

43—Table Runner in Damask and Velvet — *Italian, XVII Century*

85.— The damask a light emerald-green of rich pattern; paneled at ends with darker green velvet.

Length, 8 feet; width, 21 inches.

44—Embroidered Chaperon — *French, XV Century*

95.— Picturing the martyrdom of a bishop who, chained nude to a bench before a king, is having his eyes destroyed with an auger. Framed.

Height, 19 inches; width, 17 inches.

45—Crimson Cut Velvet Cover — *Florentine, XVI Century*

80.— Rich ruby-crimson cut and uncut velvet, displaying in ivory archaic small scrollings closely placed. Trimmed with gold galloon.

42½ inches by 39 inches.

46—Royal Amethyst Velvet Cover — *Italian, Early XVIII Century*

200.— Deep rich amethyst-toned velvet, with dove-like areas. Trimmed with patterned gold galloon.

7 feet 11 inches by 7 feet 1 inch.

47—Silver-green Brocade Coverlet and Five Panels

Italian, XVII Century

100.— Woven in two-toned lustrous green, with unusual pattern of large fine leaves interrupted by infloretted pomegranates supporting larger motives of vase-like acanthus leaves sustaining huge blossoms. Coverlet finished with flounce on one end.

Length, 6 feet 7 inches; width, 6 feet 3 inches. Approximate length, 6 yards 21 inches.

48—Two Silver-green Damask Portières *Italian, XVII Century*

110.— Similar to preceding.

Length, 6 feet 9 inches; width, 4 feet 9 inches.

49—Silver-green Damask Cover *Italian, XVII Century*

27.50 Similar to preceding.

6 feet 9 inches by 2 feet 2 inches.

50—Emerald-green Cut and Uncut Velvet Cover

Early Renaissance, XV Century

130.— Trimmed with gold galloon.

Two breadths, 1 yard 22 inches long, 19 inches wide.

51—Cut Velvet Table Cover *Genoese, XVI Century*

50.— Rectangular. Black velvet, cut, on a cream-colored ground, in a diaper of open rectangles with scrolled conventionalized floral sprays. Finished with gold braid.

Length, 39 inches; width, 20 inches.

52—Velvet Table Cover *French, XVI Century*

25.— Dark olive cut and uncut velvet with a light sheen, finely diapered with rosettes and geometrical figures.

Length, 47 inches; width, 32 inches.

53—Two-toned Olive-green Cut and Uncut Velvet

Genoese, Late XVIII Century

144.— Designed in patterns of conventionalized tulips and scrolled cartouches interspersed with fleur-de-lys and quatrefoil motives on an amber-colored ground.

About 93 yards.

From the Moncalieri Ducal Palace, Turin, Piedmont.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GOTHIC AND RENAISSANCE FORGED IRON

54—Forged Iron Inkstand and Candlestick *Italian, XVII Century*

On easel base with curved bird-foot front supports. Slender stem, to which is fastened a horn-shaped ink bowl with quill racks. Scalloped bobêche and candle cup.

55—Gothic Forged Iron Candelabrum *Tuscan, XV Century*

Spiral shaft, with open scrollings developing a transverse scrolled bar supporting five sockets for tapers. On cruciform, scrolled legs.

Height, 9½ inches.

56—Two Carved and Gilded Gothic Brackets with Lanterns *Renaissance Period*

Arched supports, displaying at intervals rosetted and husk diamond motives interrupted by spirals terminating in a gilded husk with hook for lamp and toward the rear a pricket for large candle. Depressed hexagonal tapering lanterns suspended within fine open scrollings developing husks, leafage and bunches of grapes; polychromed in greens, blues and pinks. Laqué soft mellow green with the ornamentation gilded.

Extension, 5 feet 10 inches.

57—Forged Iron Wall Bracket *Florentine, XVI Century*

Volute scrolled arm, interestingly scrolled at front with fleur-de-lys motive and bearing an open basket with further enrichment of fleur-de-lys.

Extension, 16 inches.

58—Forged Iron Candelabrum *Tuscan, XV Century*

Curious wave-motived shaft interestingly scrolled about the lower half to four cruciformed legs. Revolving oval bobêche with five sockets for candles.

Height, 33 inches.

59—Polychrome Forged Iron Wall Bracket *Venetian, XVI Century*

Volute-scrolled arm, enriched with acanthus leaf cusp, bunch of grapes, leaves and sheaves of wheat.

Extension, 21½ inches.

60—Two Gothic Forged Iron Wall Lights *Tuscan, XV Century*

60.— Extension bar, with two scrollings terminating in bosses, supporting bobêches formed of four oak leaves and scrollings.

Extension, 17½ inches.

61—Two Forged Iron Wall Lights *Venetian, XVI Century*

70.— Rodded back and cross bar, delightfully scrolled with pediment and bracket developing rosettes and tendrils.

Extension, 20 inches.

62—Forged Iron Fire-guard *Florentine, XVI Century*

160.— Rectangular; the side supports beautifully balustered, the panel displaying broad pear-shaped and other motives; enriched with fleur-de-lys and tendrils. The pediment with further fleur-de-lys and a basket for lamp or jardinière.

Height, 55 inches; width, 47½ inches.

63—Forged Iron Wall Bracket *Tuscan, XVI Century*

15.— Well-scrolled angular arm, supporting four large cusped arms for lamp.

Extension, 13½ inches.

64—Two Forged Iron Wall Brackets *Venetian, XVII Century*

60.— Elaborately scrolled arms, enriched with gilded acanthus leaves and coroneted bobêche.

Extension, 26½ inches.

65—Forged Iron Lantern *Venetian, XVII Century*

35.— Tapering glazed hexagonal with incurved dome enriched with vase and spindle motives; the base with rosettes and garland of laurel leaves.

Height, 16½ inches.

66—Two Gothic Forged Iron Andirons *Tuscan, Late XV Century*

40.— Faceted square shaft bearing balusters at crown and toward foot. On scrolled arched angular spreading feet.

Height, 33 inches.

67—Two Forged Iron Wall Brackets *Tuscan, XVI Century*

40.— Triangular form of square rods; the interior and cresting finely scrolled with strappings; one prieket and one candle-socket form crowning bar. Pins for hinges at rear.

Extension, 29½ inches.

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68—Polychrome Forged Iron Wall Bracket *Venetian, XVII Century*

70.— Rosetted back, emitting finely voluted S-scroll; enriched with acanthus leaves, tendrils, blossoms and half bobêche with two birds.

Extension, 42 inches.

69—Forged Iron Wall Light *Tuscan, XVI Century*

15.— Volute scrolled arm, supporting a lily cusp enriched with archaic leaves, rosetted flowers and tendrils.

Height, 26 inches.

70—Forged Iron Lantern *Florentine, XVI Century*

45.— Square sectioned, with oblong panels occupied by strap scrollings developing fleur-de-lys. Link chains for suspension. Has recently been fitted for electricity.

Total height, 31 inches.

71—Forged Iron Stand *Tuscan, XVI Century*

15.— Annular ring, with three strap supports, tapering to short shaft and arched tripod feet.

Height, 31½ inches.

72—Forged Iron Wall Bracket *Tuscan, XVI Century*

10.— Voluted arm, enriched with leafage, scrollings and three cusped lilies for candles.

Extension, 18½ inches.

73—Forged Iron Stand *Tuscan, XVI Century*

45.— Faceted shaft; enriched with cusp and three open scrollings of blossoms, curved brackets at crown and finely scrolled tripod feet bearing tulips.

Height, 33½ inches.

74—Two Gilded Forged Iron Gates *Florentine, XVI Century*

270.— Oblong, with high scrolling pediment surmounted by a bouquet of flowers; panels enriched with vases of flowers in relief surrounded by scrollings and having pierced, leaf-scrolled and blossomed panels at crown and foot.

Height, 6 feet 1 inch; total width, 4 feet 2 inches.

75—Two Gothic Forged Iron Torchères *Tuscan, Late XV Century*

50.— Slender spiral shaft, continuing into arched tripod legs surmounted by a pricket within a cusped lily.

Height, 47½ inches.

76—Gothic Forged Iron Fire-guard *Tuscan, XVI Century*

60.— Square shafts, balustered towards top below a lily cusp, supporting open baskets; enriched with hooks and loops below. Lower transverse bars enriched towards ends with wave motives; the lower portion extending at flanks into hounds' heads. On most unusual broad arched strapped feet.

Height, 45½ inches; width, 48 inches.

77—Forged Iron Wall Bracket *Venetian, Late XVI Century*

25.— Serolled extension bar, developing elaborate serollings, enriched with acanthus leaves and coroneted bobêche.

Extension, 28½ inches.

78—Forged Iron Wall Bracket *Venetian, Late XVI Century*

Similar to preceding, but not as elaborately scrolled.

20.— *Extension, 27½ inches.*

79—Gothic Forged Iron Tripod Candlestick *Florentine, XV Century*

65.— Straight standard supporting a deep quadrangular soeket, on three arched feet.

Height, 51 inches.

80—Forged Iron and Carved Polychromed Hanging Chandelier *Venetian, XVI Century*

120.— Formed of two oval forged iron rings, occupied by carved rosetted motives interrupted by beads; at foot serolled with a mask and three platforms having prickets for candles. Sustained on two chains to a vase-shaped canopy.

Height, 67½ inches.

81—Four Polychromed Forged Iron Wall Brackets *Venetian, XVII Century*

200.— Baluster back bar terminating in brass urn pinnacles. Horizontal bar with similar terminal and large brass urn soeket and bobêche; above and below the horizontal bar, enriched with fine open scrollings developing varied flowers.

Extension, 21½ inches.

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82—Two Polychromed Forged Iron Wall Brackets *Venetian, XVII Century*

90.— Similar to preceding, but larger and varying in color.

Extension, 29½ inches.

83—Two Forged Iron Gates *Venetian, Late XVI Century*

65.— Oblong; with cruciformed and balustered central motive occupied by a cognizance, a hand above a flaming motive, symbolic of Fidelity. Flanked by fine strap scrollings; central bar of right door terminating in a pinnacle; the cresting of voluted scrollings.

Height, 41 inches; total width, 47½ inches.

84—Two Forged Iron Torchères *Tuscan, XVI Century*

110.— Slender circular shaft, with baluster about centre and double lily form cusp towards crown, small circular bobêche and prickets. Supported by scrolled brackets; the shaft sustained by tripod scrollings.

Height, 47½ inches.

85—Two Forged Iron Wall Lights *Venetian, XVI Century*

70.— Cartouche back, with very interesting cusped scrolled arm terminating at base in double tendrils and at bobêche with four lilies. Traces of polychrome exist.

Extension, 34 inches.

86—Forged Iron Chandelier *Florentine, XVI Century*

45.— Annular ring, occupied by pear-shaped scrollings terminating in fleur-de-lys; the ring fitted with eight sockets for candles and eight cusped drops that have been fitted recently for electricity. Sustained on spiraled chains to arched dome.

Height, 39 inches; diameter, 30 inches.

87—Forged Iron Wall Bracket *Tuscan, XVI Century*

22.50 Finely scrolled oblong bar, supporting a spirally twisted basket for lamp.

Extension, 21 inches.

88—Forged Iron Chandelier *Florentine, XVI Century*

40.— Scrolled flat circular body, occupied by interesting scrollings cruciformed with tendrils at centre. Supported on four chains to arched crown, the rim supports eight sockets for candles and eight cusped drops which have been recently fitted for electricity.

Height, 47½ inches; diameter, 31½ inches.

89—Two Polychromed Forged Iron Wall Brackets

Venetian, XVI Century

70.— Strap back plate, with scrolled bracket supporting pricket. Very beautifully enriched with scrollings of leaves, tulips, asters and tendrils.

Extension, 27½ inches.

90—Copper Jardinière with Forged Iron Stand *Tuscan, XVI Century*

50.— Molded low copper dish, elongated octagonal in form having iron loop handles. Forged iron stand with medallioned frieze and six stretchered angular scrolled legs.

Heights, 34 inches and 46 inches.

91—Two Polychromed Forged Iron Wall Lights

Venetian, Early XVII Century

70.— Strap back, terminating in brass vase forms; horizontal bar sustaining brass socket, bobêche and pendant. Interesting scrolled pediment and bracket emitting leaves and flowers.

Height, 36 inches; extension, 20 inches.

92—Two Gilded Forged Iron Wall Brackets *Tuscan, XVI Century*

60.— Most unusual scrolled open bracket, enriched with leaves, flowers, hook for the suspension of lantern and a leaf-cusped pricket.

Height, 38 inches; extension, 31 inches.

93—Forged Iron Easter Candelabrum *Florentine, Early XVI Century*

80.— Very beautifully balustered shaft, sustaining triangle scrolled on the inner side and having fifteen prickets for candles. Supported on volute-scrolled tripod legs.

Height, 6 feet 2 inches.

94—Gothic Forged Iron Fire-screen *Tuscan, XV Century*

40.— Tapering square shaft, with C-scrolled sides; open basket tops formed of spiral rodding. Supported on cusped broad arched feet enhanced with chevrons connected by channeled cross bar; the upper cross bar centred with scrolled lily.

Height, 36 inches; length, 53 inches.

95—Forged Iron Bracket *Italian, XVI Century*

30.— With one straight and one curved arm. Vase-shaped torch light with plain candle pricket.

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96—Pierced Brass Brasero — *Venetian, XVI Century*

40.— Circular body, pierced with geometric scrollings and having bail handles; pierced cover with three curious fleur-de-lys hinged flanges. Interior arranged with forged iron bars for charcoal. Supported on baluster shaft and finely scrolled tripod legs.

Height, 28 *inches.*

97—Two Renaissance Forged Iron Pricket Candle Brackets — *Florentine, XVI Century*

50.— The arm four-sided, extending straight from the wall for a certain distance and then scrolling gracefully to the grease tray and pricket. Above, another flat arm scrolled and at its end a circular band. On top of the lower arm the trefoil lily, a tendril and a four-leaf clover.

Height, 14 *inches; projection,* 14½ *inches.*

98—Forged Iron Fire-guard — *Tuscan, XVI Century*

50.— Balustered shaft spiraled towards the crown, supporting open baskets; small angular balusters at foot with knob terminals; supported on broad strap scrolled feet connected by a diamond sectioned bar.

Height, 30 *inches; width,* 45½ *inches.*

99—Forged Iron Lantern Bracket — *Venetian, XVI Century*

30.— Scrolled throughout and supporting a decoration of flowers and leaves, the blossom at the end very large.

Height, 17 *inches; projection,* 25 *inches.*

100—Forged Iron Fire-guard — *Tuscan, XVI Century*

60.— On two scrolled feet ornamented by incision. Two cross-bars, the upper one adorned with quatrefoils. Springing from the feet at the lower bar are two grotesque animal-heads. The stiles are adorned at two points with scrolled bands in quatrefoil formation, and support baskets formed alternately of arms flat and spirally twisted, which are ornamented with twisted rings.

Height, 37½ *inches; length,* 46 *inches.*

101—Forged Iron Wall Bracket *Venetian, Early XVI Century*

Rodded back, terminating in flame motives supporting a finely voluted scroll terminating in a cusp and enriched with intricate stellate motives, husks and tendrils.

Extension, 29½ *inches*

Note: An extremely well forged specimen of Venetian craftsmanship.

(*Illustrated*)

102—Pair Forged Iron Brackets *Venetian, XVI Century*

Elaborately wrought in flat scrolls, banded, and with projecting spiral tendrils, the bands and tendrils gilded; painted white.

Height, 28 *inches; projection*, 18½ *inches.*

103—Copper Jardinière with Forged Iron Stand *Tuscan, XVI Century*

Flaring bowl-shape jardinière, with expanding molded mouth. Faceted shaft with scrolled brackets at crown; balustered centre, supported on valanced finely scrolled tripod legs.

Height, 41 *inches.*

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104—Large Bronze Jardinière and Gothic Forged Iron Stand

Italian, XIV Century

80.— The basin of broad inverted bell-shape, with a flaring rim. The stand of four arms and two rings on a short column supported on four scrolled legs with upturned feet.

Height, 41 *inches; diameter,* 33 *inches.*

(*Illustrated*)

105—Gothic Forged Andiron with Four Flower Baskets

Tuscan, XV Century

35.— Scroll-feet supporting flowers at either side of the stanchion, which rise in bulb and ring form and branches at the top in twisted arms, supporting two flower baskets. The baskets are of twisted iron; below the upper baskets two smaller ones.

Height, 32 *inches.*

106—Forged Iron Jardinière *Tuscan, XVI Century*

Oblong receptacle, having brass pinnacles at corners and bail lifting handles. Supported on four angularly placed legs, joined with stretchers at centre.

Height, 40½ *inches.*

(*Illustrated*)

107—Gothic Forged Iron Bracket *Florentine, XV Century*

Triangular arm of wrought iron twisted at the bottom and fretted with a palm leaf and lozenge pattern, crowned by an open lily bulb, with rolled petals.

Spread, 33½ *inches.*

108—Two Forged Iron Tripod Candlesticks *Tuscan, XV Century*

Tripartite body of flat iron, scrolled in agreement with the three scrolled legs and supporting a deep socket formed of long scrolling leaves.

Height, 30 *inches.*

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109—Pair Forged Iron Brackets — *Venetian, XVI Century*

30.— Shaped in serpentine scrolls bearing flowers and tendrils and supporting a scalloped grease tray, which in turn supports a candle-socket formed of three scrolls and a ring. Painted and gilded.

Height, 17 inches; projection, 18 inches.

GOTHIC AND RENAISSANCE CABINETS, TABLES, CASSONI, BENCHES, TAPESTRY AND NEEDLEWORK ARMCHAIRS AND OTHER FURNITURE

110—Carved Walnut Sgabello Chair — *Mantuan, XV Century*

30.— Pierced and scrolled cartouche back, enriched with tulips and other floral motives and having classic subject at crown, composed of a group of three figures. The seat molded and having canted corners bearing a circular medallion occupied by subject, "Phaeton in his Chariot of the Sun." Three tapering molded legs.

111—Carved Walnut Sgabello — *Piedmontese, Late XV Century*

30.— Small tapering back, with heart-shaped hand-hole. Circular molded seat, enriched with central rosette and borders of wheat, flowers and scrollings. Supported on tripod balustered flaring legs.

112—Carved Walnut Sgabello Chair — *Mantuan, XV Century*

25.— Cartouche-shaped back, enriched with rosettes and wheat-like scrollings centred by diamond medallion inscribed with initials I. C. Wood seat with rosettes at corners centred with a coat of arms blazoned with a rampant lion. On three expanding flaring fluted legs.

113—Walnut Banquette — *Tuscan, XVI Century*

45.— Square top; covered in crimson damask. Supported on spiraled twisted stretchered legs.

114—Long Walnut Banquette — *Tuscan, XVI Century*

85.— Oblong top; covered in crimson damask. Supported on spirally twisted legs and stretchers.

Height, 21½ inches; length, 49 inches.

115—THREE NEEDLEPOINT ARMCHAIRS *Venetian, XVIII Century*

190.— Carved frame of conventional scrolling outline, painted a bluish-gray, with moldings and floral relief details gilded. Back, seat and sections of the arms upholstered in checkered needlepoint, in gray-blue and dark blue on soft yellow grounds.

(*Illustrated*)

116—SCULPTURED WALNUT BOOKCASE *Brescian, XVI Century*

45.— Rectangular, with molded cornice, shield-scrolled pediment and frontal door with open wire upper panel, the lower bearing a coat of arms. Base fitted with wire paneled narrow door. On bracket feet.

Height, 28½ *inches; width*, 15 *inches.*

Note: This delightful table bookcase was made for a set of the works of the Marquis George Trissino, of Brescia; it bears his coat of arms and motto.

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117—Embroidered Circular Tripod Stool *French, Louis XIV Period*

Turned legs in vase, knob and ring form, and solid tripartite stretcher. Upholstered in floral embroidery on golden-yellow silk ground; edged with white.

118—Carved Walnut Prie-Dieu *Venetian, XVI Century*

Molded oblong and frieze top, fitted with drawer having cherub's head as handle and flanking cartouches; supported by two winged angels who support a coronet under the frieze. Broad bracketed kneeling box hinged to open. On claw feet.

Height, 33 inches; width, 29½ inches.

119—Ivory Inlaid and Carved Walnut Cabinet *Lombardian, XVII Century*

Dentil-molded oblong top; the front arranged with paneled frieze drawer, blocks, lower enclosing door, acanthus leaf bracketed pilasters having panels above and lower panel; these skilfully inlaid with scroll of flowers, birds and central medallion depicting St. Sebastian. On molded base.

Height, 36 inches; width, 30 inches.

120—Carved Walnut Cabinet *Tuscan, XVI Century*

Molded oblong top, incurved at centre of front; frieze fitted with paneled drawer flanked by diamond motived blocks. The front arranged with paneled door having central lobed motive and half-balustered pilasters. On molded and bracketed base.

Height, 2 feet 7½ inches; width, 2 feet.

121—Needlework Carved Walnut Settee and Two Armchairs *Tuscan, XVII Century*

Oblong back and seat covered in Hungarian point displaying large bow-knotted scrollings of flowers in rich harmonious colors on silver-gray grounds. Leaf scrolled open arms. Supported on balustered legs with rudimentary claw feet and double balustered stretcher centred with a satyr-mask.

122—Two Red Velvet Walnut Armchairs *Tuscan, XVI Century*

Plain curved arms, scrolled front bar. Covered in red velvet, trimmed with red silk fringe and galloon and studded with small nails.

123—Chinese Lacquer Sewing Table *XVIII Century*

105.

Central oblong top, with rounded front and hinged cover, occupied by a small ratcheted writing cabinet. Supported on elongated oval pedestals with hinged covers disclosing compartmented tray; interior occupied by varied carved ivory sewing implements. Below the trays are embroidered crimson bags set behind spindles, finished with fringe at foot. Very daintily enriched with minute Chinese garden and palace scenes.

Height, 28½ inches; length, 29½ inches.

Note: This interesting table is in its original condition.

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124—Carved Walnut Cassone *Umbrian, XVI Century*

Lifting lid on long strap hinges; two forged iron bail handles at ends; lion claw front feet. The entire front boldly carved in relief and exhibiting a rich and fine patina. At the centre a horizontal panel molded in rounded-oblong form, depicting the Expulsion from Paradise, with the quaintly primitive conception of the angel emerging from the open door of a building and driving the first parents ahead, clothed only in leaves. Adam is in the lead with hands up, and Eve turns to regard the angel. At either side are caryatids, and supporting male half-figures amid grapevines in bearing and scrolls.

Length, 62 inches.

(*Illustrated*)

125—Inlaid Walnut Chest-cabinet *Northern Italian, XVI Century*

Forming a single piece, the upper portion an oblong chest with lid; heavily molded and having interior drawers and compartments at the ends, the lower section a cabinet with two doors. Chest inlaid with the arms of a noble Lombardian family, cabinet with geometrical designs. Forged iron bail handles at the ends. On lion-claw feet. Fine patina.

Height, 3 feet 5 inches; length, 3 feet 5½ inches.

126—Gothic Inlaid Walnut and Beech Table *Lombardian, XV Century*

Top oblong and inlaid with stellate and conical forms. Two scrolled legs, scrolled feet and stretcher. Light patina.

Length, 5 feet 1 inch.

127—Two Carved Walnut Cassoni *Umbrian, XVI Century*

Molded oblong top, finely enriched with acanthus leaves; the front elaborately paneled and adorned with the demi-figure of a putto and scrolled acanthus leaves which continue into rosetted volutes and ramify the entire front, flanked by pilasters displaying pendented heads of putti. On molded base similar to top; supported on figures of archaic lions.

Height, 22 inches; length, 44 inches.

(*Illustrated*)

128—Carved Walnut Table *Tuscan, XVI Century*

Oblong top with a brilliant patina, resting on four heavy legs spreading in scrolls from a common centre, below which hangs an inverted-vase drop. The legs deeply grooved and carved with acanthus leaves.

Height, 32½ inches; length, 5 feet; width, 38 inches.

129—Set of Eight Carved Walnut and Leather Chairs *Umbrian, XVI Century*

Comprising two fine armchairs and six side chairs; oblong back and seat covered in original deep brown hide, finely studded with bossed brass nails and having scrolled acanthus leaf terminals. Open arms, supported on balusters continuing into square legs; the frontal stretchers pierced and developing scrollings from a central mask.

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130—Circular Oak Gate-leg Table — *French, Henri II Period*

55.—

Top plain, with a dark patina; turned legs and knob feet; plain stretchers.

Diameter, 33 inches.

131—Needlework Framed Panel — *French, XVII Century*

140.—

An Allegory of Agriculture. Strap-scrolled arabesqued panel; executed in gros-point in rich colors, occupied by two figures of court belles carrying sickle and wheat, standing in a landscape between fruiting and flowering trees. Very beautifully worked in petit-point and point St. Cyr in fine harmonious colors. Black borders. In gilded contemporary frame carved with fruit motives.

Height, 44 inches; width, 38½ inches.

132—Needlework Cassone — *Florentine, XVI Century*

410.—

Oblong, with arched lifting lid, covered with gros-point developing wave motives from which emanate sprays of lilies and roses; executed in mellow shades on rich blue grounds. Original forged iron handle and lifting handle. Supported on two sculptured and gilded leonic recumbent figures.

Height, 20½ inches; length, 52 inches.

133—Late Renaissance Walnut Table — *Umbrian, XVI Century*

50.—

On tapering square legs, horizontally fluted on four sides, supporting ovolo-shaped fluted apron with acanthus leaves at the corners.

Height, 2 feet 3½ inches; length, 2 feet 5 inches; diameter, 1 foot 11 inches.

134—Olivewood and Walnut Bench — *Venetian, XVII Century*

120.—

Straight back, paneled in olivewood and with bead-and-reel and leaf-carved walnut border, front corresponding with back. Base carved with pomegranates, flowers and scrolls, pilasters carved with scrolls, volutes and flowers. Hinged wooden seat covered in crimson velvet of the period.

Height, 3 feet 2¾ inches; width, 5 feet 1½ inches; depth, 1 foot 8 inches.

135—Fruitwood Hanging Wall Bracket — *Italian, XVII Century*

35.—

Molded oblong top, with compartment sustained by numerous balusters; the frieze enriched with bead-and-reel molding, occupied by two drawers; interesting arched pendant terminating in a rosette.

Height, 17 inches; length, 45½ inches.

136—Painted Wood Cupboard *Tuscan, Early XVI Century*

70.— Upright oblong with flat projecting top and lion-claw feet. Two doors paneled in eight sections each, and having two knob handles. The panels in polychrome with floral scrolls and heraldic devices, the crescent indicating the coat of arms of the Strozzi family.

Height, 45 inches.

137—Small Walnut Table *Florentine, XVI Century*

80.— Circular top; with finely conceived tripod outflanged scroll-bracketed supports surrounding a central shaft having a circular molded platform towards foot. Rich patina.

Height, 27½ inches.

138—Pastiglia and Leather Cassone *Sienese, XVI Century*

120.— Oblong lifting top; the front rounded and occupied by three panels in relief with cherubs' heads, festooned and smaller heads pendented with fruit; the intervening panels of russet leather daintily tooled in gold with scrolls of tulips. On bracketed feet.

Height, 1 foot 6½ inches; length, 5 feet 4 inches.

139—Walnut Coffret *Northern Italy—Isola terra ferma, XVI Century*

75.— Oblong, with lifting top; enriched with coat of arms flanked by two cupidons; the interior of top with four royal personages before an engraved background. The front with further personages; the ends with scrollings. Supported on claw feet.

Length, 15¼ inches.

140—Sculptured Walnut Cassone *Venetian, XVI Century*

150.— Oblong flute-molded lifting top; the front displaying coat of arms supported by scrolled and rosetted demi-nymphs. Pilasters with ancient atlantes. On molded base with stump feet. Rich russet brown patina. Sansovino workshop.

Height, 1 foot 10½ inches; length, 6 feet 2 inches.

141—Two Gilded Laqué Armchairs *Italian, Directoire Period*

210.— Open molded scrolled lyre-shape back, having splat in the form of a quiver of arrows. Open scrolled arms, enriched with small husk drops on supports; on half fluted tapering curved legs. The seat covered in crimson Roman satin.

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142—Inlaid and Carved Walnut Prie-Dieu *Venetian, XVII Century*

160.—

Oblong molded top, stepped and advanced diagonally over pilasters; the front arranged with three molded and canted recessed drawers inlaid with scrollings of mother-of-pearl; the pilasters developing standing figures of putti. Molded kneeling block fitted with drawer inlaid similarly to those above. Supported on florally scrolled stump feet.

Height, 34½ inches; width, 26½ inches.

143—Sculptured Walnut Cabinet and Stand *Umbrian, XVI Century*

475.—

Rectangular cabinet, finely molded and dentiled cornice, paneled pilasters and base, arranged with large door sculptured in low relief with biblical subject. A group of saintly figures is seen before an arcaded and balustraded church; landscape left distance. The stand with molded top and triple paneled drawer, supported on columnar legs having pierced and shaped stretchers.

Height, 6 feet 9 inches; width, 3 feet 3 inches.

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144—Two Tooled Leather Walnut Armchairs *Florentine, Early XVI Century*

200.— Oblong back, of russet leather intricately tooled and gilded displaying central medallion, scrollings and borders with figures. The seat of similar russet leather; both studded with brass nails and trimmed with fringe. Open bulbous turned arms and stretchered legs.

145—Walnut Bench *Umbrian, XVI Century*

60— Oblong top, covered in Scutari velvet displaying a pink and deep old-green central floral medallion with leaf border. On stretchered balustered legs.

Length, 41½ inches.

146—Carved Walnut Coffret *Florentine, XVI Century*

55.— Dentil-molded oblong lifting top; paneled ends and front. The pilasters adorned with scrolled demi-figures. On claw feet.

Height, 15 inches; length, 30 inches.

147—Carved Walnut Table *Florentine, XVI Century*

90.— Flute-molded oblong top; the frieze fitted with drawer. Supported on beautifully turned balusters set on a molded platform.

Height, 26 inches; width, 25 inches.

148—Walnut Writing Table *Tuscan, XVI Century*

160.— Molded oblong top, hinged about centre to fall over, disclosing fitted interior and fall-front of frieze forming writing tablet; below frieze one long drawer. Supported on scrolled lyre-shaped ends having central stretcher.

Height, 25 inches; length, 31½ inches.

149—Tapestry Carved Walnut Fire-screen *French, Late XVII Century*

150.— Scrolled oblong frame, enriched with leafage and pierced rocaille motives. On scrolled feet having double molded stretcher. The panel covered in Flemish tapestry displaying two men rolling barrels. Executed in fine crimson, blues, greens and tan.

Height, 47½ inches; width, 30 inches.

150—Walnut Table *Tuscan, XVI Century*

Oblong top; supported on finely molded pedestal having cross feet and lower drawer.

110.—

Height, 30 inches; length, 56½ inches.

(*Illustrated*)

151—Six Carved Walnut Chairs *Florentine, XVI Century*

Exceptionally low open back, arranged with five balusters and scrolled pediment embodying a coat of arms. Seat covered in blue velvet; supported on scrolled stretchered square legs.

210.—

152—Two Walnut Chairs *Italian, XVIII Century*

Arched, padded back; supported on open scrolled cube motives; the padded and circular seat covered in crimson floral brocade. Sustained on octagonal tapering and turned legs.

60.—

153—Carved and Gilded Laqué Show Table *Venetian, XVIII Century*

Scrolled oval and glazed lifting top, adorned with rocaille and husk motives. Interior lined with crimson damask. Supported on a scrolled shaft having tripod legs enriched with further rocaille motives. The backgrounds in red laqué.

70.—

Height, 36½ inches.

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154—Walnut Gate-leg Table *Tuscan, Early XVI Century*

Circular top, with two hinged drop leaves, plain apron fitted with drawers, rectangular end supports on base rails with molded ends, stretchers and gates.

100.—

Height, 2 feet 8 inches; diameter, 4 feet 5 inches.

(*Illustrated*)

155—Inlaid Walnut Cupboard *Northern Italian, XVI Century*

Rectilinear, the top with molded edge and inlaid with a border, corners and a central star; under it a frieze of scrolled brackets. Sides and front door paneled in root-walnut and inlaid. Scrolled feet carved with blossom medallions in relief.

100.—

Height, 34 inches; width, 33 inches.

156—Large Carved Walnut Centre Table *Tuscan, Early XVI Century*

Massive molded octagonal top, with fluted apron. Supported on four scrolled bracketed legs flanged from a central shaft having a turned pendant; enriched with scrollings of money pattern interrupted by rosettes.

300.—

Height, 33½ inches; diameter, 52 inches.

157—Val d'Aosta Walnut Table

Northern Italian or Southern French, XV Century

190.— The rectilinear top made of three heavy boards and now showing a light patina. The frieze ornamented in flat floral carving on all four sides. The heavy legs slightly scrolled and paneled, reenforced with two heavy quadrilateral stretchers. Remarkable light patina.

Height, 33½ inches; width, 26 inches.

(*Illustrated*)

158—Carved Walnut Prie-Dieu *Tuscan, XVI Century*

150.— Dentil-molded oblong top, with paneled frieze elaborately enriched with large leaf scrollings; the front arranged with door; the inner and outer bracketed pilasters enriched in a similar manner. Kneeling block with frontal panel having further leaf scrollings and hinged cover to missal receptacle.

Height, 37 inches; width, 32 inches.

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159—Carved Walnut Cabinet *Umbrian, XVI Century*

Molded oblong top; the frieze fitted with drawer, enriched with scrolled leaf panel; the front arranged with diamond and rosetted paneled enclosing door flanked by pilasters and lower drawer similarly adorned to frieze drawer. Supported on molded base enhanced with wave, leaf and husk motives. On quaint archaic arched feet.

120.—

Height, 33½ inches; width, 26 inches.

160—Carved Walnut Cabinet *Tuscan, XVI Century*

Dentil-molded oblong top; paneled frieze adorned with brackets; central leaf-molded drawer flanked by two drawers adorned with cherubs' heads; the front with molded enclosing door flanked by broad pilasters. On cushion base enhanced with spiral fluting, acanthus leaves and claw feet.

120

Height, 39 *inches; width,* 29 *inches.*

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161—Gothic Cabinet in Three Parts *Lombardian, XV Century*

Upright oblong with four plain angular feet; in lower part two drawers and one door; upper part has one door; base separate. Base carved with three rosettes, the middle door with a lozenge-shaped panel and the upper door with a floral medallion.

140.

Height, 5 feet 9½ inches; width, 28 inches.

162—Carved Walnut Cabinet *Umbrian, XVI Century*

150.

The upper part with elaborately enriched cornice and molded enclosing door. Extended lower portion having dentil-molded cornice; the frieze fitted with drawer having scrollings flanked by husk-motived blocks; the front arranged with reed-fluted pilasters and door embellished with oval medallion. On molded base, with stump feet formed of two interlocked dolphins.

Total height, 5 feet 10½ inches; width, 2 feet 4½ inches.

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163—Inlaid Walnut Cabinet — *Northern Italian, XVII Century*

Upper portion with molded crown and base, arranged with two doors inlaid with panels occupied by rustic warriors. Lower portion fitted with three drawers having scrolled floral inlay and brass handles in the form of male busts. On bracketed feet.

Height, 60½ *inches; width*, 24 *inches.*

164—Carved Oak Cabinet, Painted and Gilded — *Spanish, XVI Century*

Upright oblong, of three parts in one piece, the lowest with two front legs, solid back and shelf, the midsection closed with a fall-front, and the top section a shrine closed by a door and having external shelves at either side. The fall-front opened reveals two drawers with fronts carved in relief, painted and gilded, and two compartments. The exterior in polychrome on a gold ground with a venerable figure in a medallion, encompassed by scrolls with inscriptions.

Height, 7 *feet* 3 *inches; width*, 3 *feet.*

165—Walnut Hall Settee with Base — *Tuscan, XVI Century*

The base plainly molded. Oblong with molded lift-top, the front and ends exhibiting superimposed panels. Back supported on stiles of grooved and reeded pillar design, the square tops having a dentil molding. Between the stiles five vase-formed balusters.

Height, 45½ *inches; length*, 67 *inches.*

166—Scutari Velvet Walnut Banquette — *Tuscan, Early XVII Century*

Oblong top, covered in Scutari velvet displaying large green oval medallion and borders, on deep cream grounds. Supported on balustered legs with open box stretcher.

Length, 31 *inches.*

167—Two Carved Walnut Chairs — *Northern Italian, XVI Century*

Open back, with scrolled acanthus leaf terminals; pierced splat developing central medallion flanked by leafage and smaller floral husk splat. Molded wood seat with a cresting at back developing fleur-de-lys and scrolled rosettes. On square legs with pierced scrolled frontal stretcher and valanced side stretchers.

168—Tapestry Walnut Armchair — *Italian, XVI Century*

Straight tapering supports connected by pierced carved front rail, voluted arms on turned rests, voluted finials. Back and seat covered in contemporary Flemish tapestry, the back with a motive of camels, the seat of formal design.

169—Inlaid Walnut and Maple Sacristy Cabinet

Lombardian, XVII Century

120.

Wave-molded oblong top advanced over pilasters; the front arranged with large paneled double door, enriched with moldings and inlaid stellate motives; flanked by mock pilasters supported with Corinthian capitals sustained on the door. Unusually well molded base, supported on carved leaf-scrolled stumps.

Height, 64½ inches: width, 36 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

170—Renaissance Oak and Walnut Cabinet *French, XVI Century*

200.—

Oblong on ball feet; in two sections. The upper section a small cabinet with two doors, which are paneled and display a formal decoration of scroll design engraved and filled in with cream-white color, about an inlaid parallelogram. Stiles fluted, and between acanthus brackets of the cornice cherub-heads in bold relief. The larger lower section has two doors and two drawers, stiles fluted as on the upper section and the doors similarly inlaid and colored.

Height, 6 feet; width, 4 feet 3½ inches.

171—Inlaid and Carved Walnut Cabinet

Northern Italian, Late XVI Century

130. Flute-adorned molded oblong top; the frieze fitted with three end-on-end drawers; the front arranged with upper enclosing door flanked by pilasters and small lower drawer; the upper door and panels enriched with leaf scrollings in lighter and darker woods. Two carved scrolled brackets extend on either sides of pilasters. On molded base.

Height, 38½ *inches; width,* 28 *inches.*

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172—Vernis Martin Music Rack

By Thomas Schädle, Alsatian, XVIII Century

Oblong back of yellow silk, sustaining two shelves very curiously rolled over in front and finished in serpentined form. Supported on short balustered legs; the roll-over fronts very interestingly decorated with romantic landscapes and classic figures; the lower one adorned with two medallioned heads of musicians. Signed on the rock above, Thomas Schädle.

Height, 39½ inches; length, 40½ inches.

173—Inlaid Walnut Centre Table *Sienese, XVI Century*

Dentil-molded oblong top, inlaid with central scroll medallion, floral corners and panels at quarters developing triangular end motives. Curiously bracketed frieze, at back and front fitted with drawer and inlaid with somewhat similar motives to those of the quarters of the top. Supported on scroll X-shaped ends having bracketed cross stretcher.

Height, 29 inches; length, 37½ inches.

174—Two Emerald-green Velvet Walnut Armchairs

Italian, XVII Century

Turned baluster frames covered with contemporary cut and uncut emerald-green velvet.

175—Carved Oak Armchair *French, Henri IV Period*

Of rectilinear build, with quadrilateral legs, stiles and stretchers; straight arms with channeled boundary moldings. Between the stiles at top of back a panel of relief carving with grotesque animals flanking a medallion-head.

176—Lampas Walnut Love Seat *French, Directoire Period*

One side high and the back scrolling down to the low side or arm; short scrolled feet. Bronze ornamentation. Upholstered in lampas of ruby red hue ornamented with formal patterns in gold; cushion seat.

177—Lacquer Cabinet and Dressing Mirror *Venetian, XVIII Century*

After the Chinese manner. Arched mirror swinging between stiles with vase and acorn finials. One drawer enclosing sundry boxes and compartments, and fall-front disclosing others. Freely ornamented with horsemen and other motives.

Height, 36½ inches; width, 18 inches.

178—Pair Carved Walnut Torchères *Tuscan, XVI Century*

120.— Tall baluster-standard resting on a triangular base which is heavily carved with scrolls in high relief and rests on three bulbous feet. The standard is carved with vase forms elaborately ornamented, and has an expanding top. The whole in a dense gray-green, parcel-gilded.

Height, 7 feet.

179—Walnut Cabinet *Florentine, XVI Century*

160.— Rectangular, in two portions. Upper portion, with molded and dentiled cornice and modillioned frieze, supported by fluted and astragalled pilasters, arranged as cupboard with two hinged paneled doors and drawer below. Lower portion, with molded cornice, bracketed frieze fitted with drawer supported by columnar and fluted and astragalled pilasters, arranged with two paneled hinged doors, plain plinth, molded base and bracketed feet.

Height, 6 feet 3¾ inches; width, 2 feet 9 inches; depth, 1 foot 6 inches.

180—Gothic Inlaid Cabinet in Two Parts *Lombardian, Late XV Century*

200.— An unusual design, with the upper part raised on scrolled legs, and having central door; lower part door and drawer, with bronze button handles. The front inlaid in light and dark wood in diagonal sections and geometrical figures. Molded, carved scroll frieze.

Height, 5 feet 9 inches; width, 28 inches.

181—Walnut Hall Seat *Tuscan, XVI Century*

120.— Oblong with high back supporting a cornice, the back paneled and molded; lifting boxed seat; front ornamentation similar to that of the back. Front paneled, grooved and carved with hoof feet; scrolled apron. Dark patina. On molded projecting dais.

Height, 5 feet 4½ inches; length, 6 feet.
Base dimensions, 2 feet 6 inches by 6 feet 2 inches.

182—Inlaid Walnut Cabinet *Lombardian, XVI Century*

110.— Elaborately molded cornice and frieze, advanced over tapering pilasters; the front arranged with two large enclosing doors enriched with niched panel occupied by dark colored flowers on lighter grounds. Drawer in molded and paneled base, supported on finely scrolled stump feet. Original strap-scroll forged iron hinges.

Height, 5 feet 1 inch; width, 3 feet 7½ inches.

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183—Walnut Draw-top Table — *Tuscan, Late XV Century*

Oblong top, with two under draw-leaves; molded frieze, supported on very unusual flaring square balustered legs having brackets at crown.

200.—

Height, 29½ inches; top open, 8 feet 4 inches; width, 2 feet 5 inches.

(*Illustrated*)

184—Carved Walnut Writing Table — *Tuscan, XVI Century*

Flute-enriched oblong top, hinged to fall over toward back; paneled frieze fitted with four mock drawers, two upper and two drawers below. The upper portion hinged and falling to front disclosing interior fitted with four drawers at sides. Supported on graceful pear-shaped balustered legs having box stretcher.

140.—

Height, 30 inches; length, 35½ inches.

185—Carved Walnut Cabinet — *Tuscan, XVI Century*

Finely fluted oblong top; the frieze with drawer flanked by scrolled and fluted bracket above reed-fluted pilasters; the front enclosed by paneled door having bronze knob. On paneled base set on a cushion enhanced with spiral gadroons; claw feet.

120.—

Height, 37 inches; width, 32 inches.

186—Carved Walnut Refectory Table *Tuscan, XVI Century*

200.— Massive oblong top, with paneled frieze fitted with four drawers having rosetted knob handles; scrolled on X-scrolled ends centred with a rosette from which spring broad leaves. On molded cross feet reinforced with central stretcher.

Height, 2 feet 9½ inches; length, 8 feet 7 inches; width, 2 feet 7 inches.

(*Illustrated*)

187—Carved Walnut Library Table *Umbrian, XVI Century*

150.— Molded oblong top, with fluted apron sustained on open lyre-shaped ends, enriched with acanthus leaves and central ornate vase. Pierced and leaf-scrolled cross stretcher centred with a small vase of flowers.

Height, 31½ inches; length, 57½ inches; width, 24½ inches.

188—Interesting Walnut Cabinet *Florentine, XVI Century*

120.— Upper portion with molded cornice and frieze advanced over straight pilasters; fitted with two paneled doors forming an arch and trimmed with finely forged iron dolphin handles. Lower portion arranged with arched door flanked on each side by double columns. On cushion base with claw feet.

Height, 64½ inches; width, 28½ inches.

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189—Root Walnut Cabinet *Tuscan, Early XVI Century*

200.— Rectilinear, in two sections; on claw feet. Three drawers and one door in each section. On the upper section incised molding in shield design; the lower door paneled with a *perlé-olive* molding. All drawers and doors with turned wooden knobs. Richly patinated and in fine preservation.

Height, 6 feet 3 inches; width, 38 inches.

190—Walnut Cabinet — *Tuscan, XV Century*

50.— Rectangular-shaped top with dentiled edge, supported by three fluted brackets, apron fitted with two drawers and lozenge-paneled fronts. Body as cupboard, with two paneled and lozenged hinged doors, divided and flanked by fluted and astragalled pilasters.

Height, 3 *feet* 3 *inches; width*, 5 *feet; depth*, 1 *foot* 7 *inches.*

191—Inlaid Walnut Cabinet — *Italian, Late XVII Century*

120.— Finely molded and dentiled cornice, the upper portion enclosed by two doors having arched inlay, occupied by sprays; the interior fitted with drawers. Supported on brackets to lower portion which is fitted with three drawers having further inlay of sprays and bronze busts as handles.

Height, 67 *inches; width*, 26½ *inches.*

192—Carved Walnut Table — *Mantuan, Early XVI Century*

120.— Oblong flute-molded top, beautifully enriched with bands of pearl and flute motives having cartouches at corners variously displaying castle, displayed eagle, chimeric dragon and merman. Deep paneled frieze enhanced with rosettes and enriched with moldings. Supported on urn-shaped ends lavishly enriched with rosettes, flute moldings and basketry.

Height, 32 *inches; length*, 62½ *inches.*

193—Carved Oak Cabinet — *French, XVI Century*

100.— Oblong, with projecting top supported by scroll brackets and channeled molding at the base. Superimposed, a structure of similar form with black Doric pillars, and an interrupted pediment with a statuette within an arch at the centre. Four doors and five drawers. Inlaid with marqueterie and marble in diamond and rectilinear panels.

Height, 7 *feet; width*, 3 *feet* 8 *inches.*

194—Carved Walnut Book Shelves — *Tuscan, XVI Century*

140.— Three tiers of rope-motived shelves, sustained by paneled and scrolled ends fluted at front and two similar central supports forming a large central compartment.

Height, 20½ *inches; length*, 43 *inches.*

195—Small Walnut Centre Table — *Umbrian, XVI Century*

40.— Molded oblong top, with square outset corners. Supported on spirally twisted legs set on a molded and bracketed pedestal fitted with drawer.

Height, 34½ *inches; width*, 29½ *inches.*

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196—Gros-point and Walnut Armchair *Italian, Late Renaissance*

Large seat and tall back upholstered in gros-point with a white and green lattice ground and bearing polyfoil panels outlined in red and decorated in floral designs.

100.—

197—Carved Walnut Library Table *Florentine, XVI Century*

Massive oblong top in one piece, enriched with fluted apron and frieze which is fitted with two drawers. Supported on vase-shaped ends having scrolled cross stretcher.

140.—

Height, 2 feet 8 inches; length, 6 feet 7 inches; width, 2 feet 8 inches.

RENAISSANCE TERRA-COTTA, WOOD, STUCCO AND DELLA ROBBIA SCULPTURES

198—Sculptured Walnut Bas-relief Group *Umbrian, XV Century*

Pietà. The Holy Mother with tearful expression, wearing voluminous draperies, is seated, holding the body of Our Lord across Her knees. In crimson velvet molded arched niche.

40.—

Total height, 15 inches; width, 12 inches.

199—Sculptured Walnut Group *Florentine, Early XVI Century*

Bust-length of the Holy Virgin, wearing hooded robes and carrying the Infant Saviour in Her arms. Parcel-gilded arched crimson velours back and base.

15.—

Total height, 8½ inches.

200—Carved Wood Statuette *Nürnberg, XVI Century*

Standing figure of the Madonna holding Child on Her left hand and in Her right what appears to be a huge bunch of grapes, which He grasps with both hands. Polychromed and gilded.

25.—

Height, 12 inches.

201—Carved Walnut Figure Panel *Italian, XV Century*

An arch of a door, and within the open arch a saint holding a prayer-book and a branch of lilies. Above her head rich acanthus carvings. Dark patina and traces of painting and gilding.

50.—

Height, 4 feet 7½ inches; width, 17 inches.

202—Carved Wood Statuette *Italian, XVI Century*

Figure of a youth standing on the breast of a prone satyr with open jaws, his right hand reaching up to a mask which the youth holds in his left hand. Polychromed and gilded. Grayish patina.

Height, 17 *inches.*

203—Polychrome Carved Wood Pietà *Flemish, XVI Century*

The limp body of the Christ resting against the Mother's knee, the two flanking figures holding His head and an arm, all facing the spectator. Expressively carved, and painted in dark tones.

Height, 19 *inches.*

204—Polychromed Carved Wood Statue *Umbrian, XV Century*

Upstanding figure of the Virgin in brilliant red bodice, covered in a sky blue cloak which falls from Her hair and envelopes the Infant Lord. Original polychroming and traces of gilding which appear on the girdle, the collar and the diadem of the Virgin's hair.

Height, 3 *feet* 7 *inches.*

205—Marble Head *Italian, XVII Century*

Head of a warrior with beard. He wears a close-fitting helmet with nose-piece and ear protectors. Executed in the archaic manner of the ancient Greeks. On rectangular wooden pedestal.

Height of marble, 11 *inches.*

DESIDERIO DA SETTIGNANO

Florentine: 1428—1464

206—*POLYCHROME STUCCO STATUETTE*

Height, 23½ *inches*

Standing nude figure of the youthful St. John the Baptist with right hand raised in act of benediction. On semi-octagonal and rectangular base. Painted naturalistically.

ANDREA DELLA ROBBIA

Florentine: 1435—1525

207—*CHERUB'S HEAD*

Height, 20 *inches; width*, 17 *inches*

Finely modeled curly-haired head in ivory glaze; oblong at foot with two incurvations on each side, giving a peaked crown; border of fluted bandings interrupted with rosettes; in ivory on typical blue grounds.

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LORENZO GHIBERTI

FLORENTINE: 1381—1455

208—*TERRA-COTTA BAS-RELIEF*

90.—

Height of terra-cotta, 25 inches

Half-length figure of the Virgin, wearing robe, mantle and hood. Her head inclined to the left side and supporting with Her right hand the Child Christ who has curling hair and is undraped save for a loose robe.

Note: Ghiberti, who molded the famous panels for the door of the Baptistery of San Giovanni in Florence, has left so few undoubted productions that a specimen of this importance is of the utmost interest.

JACOPO DELLA QUERCIA
FLORENTINE: 1374—1438

209—*FLORENTINE POLYCHROMED STUCCO BAS-RELIEF OF THE MADONNA OF THE "FONTE GAIA"*

120.

Height, 37 inches; width, 23 inches

The half figure of the Virgin in blue mantle and hood holding the Infant Lord dressed in an embroidered tunic and holding a fruit in His left hand. Original polychroming.

Note: A rare contemporary example similar to the one illustrated in Dr. William Bode's *Florentiner Bildhauer der Renaissance*. Berlin, 1921, page 75.

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VENETIAN SCHOOL
XVI CENTURY

210—*PROTECTING SAINT AND CHILD*

320.—

(*Sculptured and Polychromed Walnut Group*)
Height, 34 *inches; width*, 17½ *inches*

Standing figure of a Saint wearing curling hair and quaintly disposed gilded robes; his right arm extended; his left lowered above the head of a small child at his side. The child facing right with both arms extended acclaiming some unseen person. The features naturalistically painted.

SECOND SESSION

FRIDAY AFTERNOON, JANUARY 30, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 211 to 408 inclusvie

GOTHIC AND RENAISSANCE FORGED IRON

211—Gothic Forged Iron Lantern Bracket *Tuscan, XV Century*

15.— Balustered octagonal horizontal bar, terminating in knob and hook for lantern; rosetted at back. Gothic scrolled diagonally placed bar above; both with long arms for insertion in masonry.

Height, 27¼ inches; extension, 26½ inches.

212—Forged Iron Convent Grille *Tuscan, XVI Century*

17.50 Oblong, arched at crown; fitted with square lattice and original bolt.

Height, 34½ inches; width, 20 inches.

213—Two Gothic Forged Iron Andirons *Tuscan, Late XV Century*

40.— Balustered shaft flaring to straps at base; chiseled with chevrons having frontal hooks and scroll. On arched feet, the terminals of one a voluted scroll, the other a faceted vase.

Height, 48 inches.

Note: It is interesting to observe that frequently a pair of andirons will vary in some distinctive motive.

214—Two Forged Iron Torchères *Venetian, XVI Century*

230.— Square shaft, very unusually flanged with pearl-shaped scrollings and tendrils; toward the foot the shaft expands into a double open medallion sustaining a cusped lily. Sustained on tripod scrolled legs with pad feet. The shaft at crown expands into a crueiformed diamond open motive occupied by a tendril supporting further scrollings, dish bobêche and socket.

Height, 63 inches.

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215—Gothic Forged Iron Easter Light *Tuscan, Late XV Century*

40.—

On C-scrolled tripod support from which rises a centre stem with urn-scrolled enrichment, tulip leaf candle bobêche.

215

216—Two Forged Iron Gates

Florentine, Late XVII Century

45.—

Oblong; enriched with scrolled cresting and interior fan and leaf-scrolled motives. Astragal molding on right gate terminating in bouquet of flowers.

Height, 45 inches; total width, 44 inches.

217—Forged Iron Model of Gates *Venetian, Late XVI Century*

55.—

Architectural columned back of painted pine in which are set two beautifully wrought iron miniature gates of scrollings and lunette at crown. The base with semicircular front guarded by scrolled iron balustrade having central gate.

Height, 19 inches; width, 13½ inches.

218—Forged Iron Candle Bracket *Tuscan, Early Renaissance*

20.—

Wrought in scroll form with spiral tendrils and adorned with blossoms; supporting a socket of liliform leaves.

Height, 35 inches; projection, 11½ inches.

219—Forged Iron Lamp *Northern Italian, XVI Century*

35.—

Annular molded ring sustained on three finely scrolled arms to suspension ring. Fitted with bell-shaped glass lamp. Rare example.

Height, 33 inches.

220

220—Two Bronzed and Forged Iron Pricket Candlesticks *Lombardian, XVI Century*

110.— Standard adorned with bronze knobs; supported on three elaborately scrolled feet.

Height, 51½ inches.

221—Gothic Forged Iron Easter Torchère *Florentine, XV Century*

120.— Finely spiraled round shaft, balustered at foot, centre and at basket. Supported on Gothic arched tripod legs. The basket at crown formed of double-cusped acanthus leaves.

Height, 65½ inches.

222—Gothic Forged Iron Grille *Venetian, Late XV Century*

50.— Square rodded frame, occupied by circular medallions sustained by loop bandings.

Height, 46 inches; width, 46 inches.

223—Gothic Copper and Forged Iron Well Bucket *Venetian, XVI Century*

45.— Helmet-shaped copper body, reinforced with four forged iron straps bossed at base. Bail handle and short chain. Extremely rare.

224

224—Two Gothic Forged Iron Tripod Candle Stands *Italian, XV Century*

100.— The standard an iron rod set on three spreading feet with pointed toes, adorned at intervals with bulbs, the upper sections twisted and supporting four-pointed sockets bound with a band.

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225—Two Early Gothic Tall Iron Andirons *Tuscan, XV Century*

90.— On arched bases, the stems furnished with fire-tool hooks. One with rings, another with the emblem of the dragon and the serpent's tail: archaically-shaped torch baskets.

Height, 3 feet 9 inches.

Note: These andirons, though different in detail, are intended to be used together.

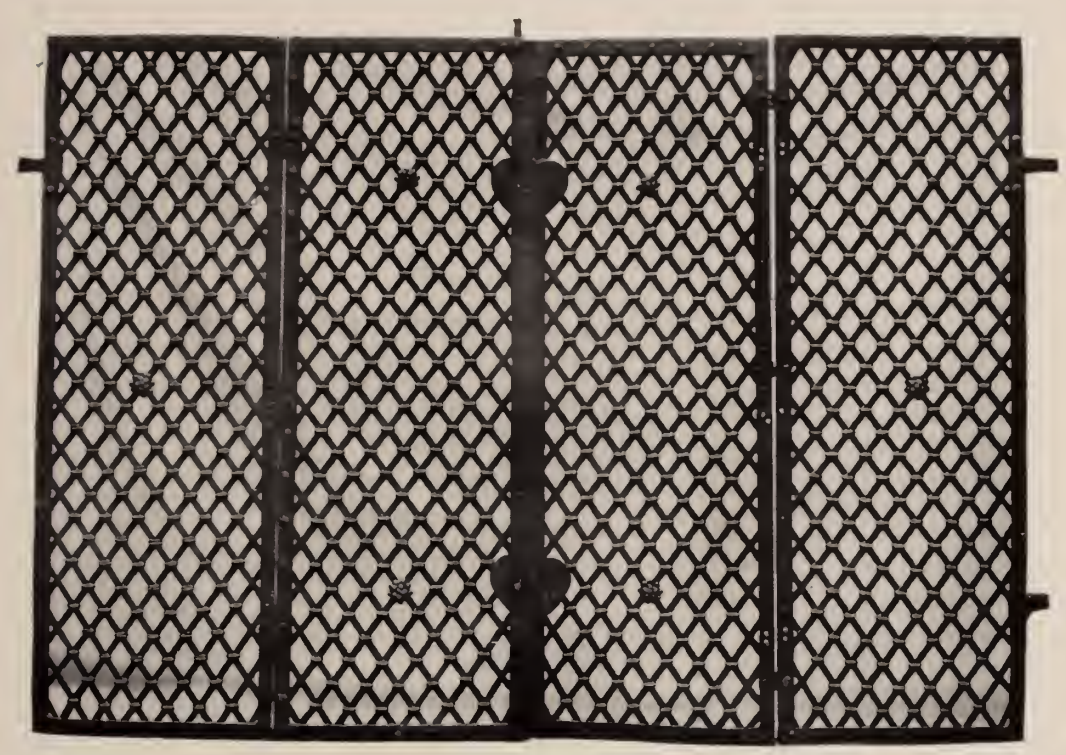
(*Illustrated*)

226—Forged Iron and Bronze Convent Chime Bell *Tuscan, XVI Century*

170.— Oblong frame, with stanchions for insertion in wall crowned by a floral scrolling; about centre a pivoted rod sustaining a circular cruciformed ring on which twelve bronze bells of different sizes are placed to form a chime when same is rung.

Height, 11½ inches.

Note: A unique type of convent bell: no other specimen being known to the owner.



227—Gothic Forged Iron Gate *Florentine, XV Century*

Folding in four hinged oblong panels; wrought with diagonal strap-work, the crossings tied with molded bands, adorned at intervals with Gothic flowers in relief.

200.—

Height, 50 inches; length, 69 inches.

(*Illustrated*)

228—Gothic Forged Iron Candelabrum *Tuscan, Late XV Century*

Slender round shaft, having scrolled brackets supporting four annular rings variously having seven, six, five and three candle sockets and surmounting socket. Supported on scrolled tripod legs; enriched with tendrils and strap motives.

150.—

Height, 5 feet 10 inches.

Note: A most unusual and rare type of forged iron candelabrum.

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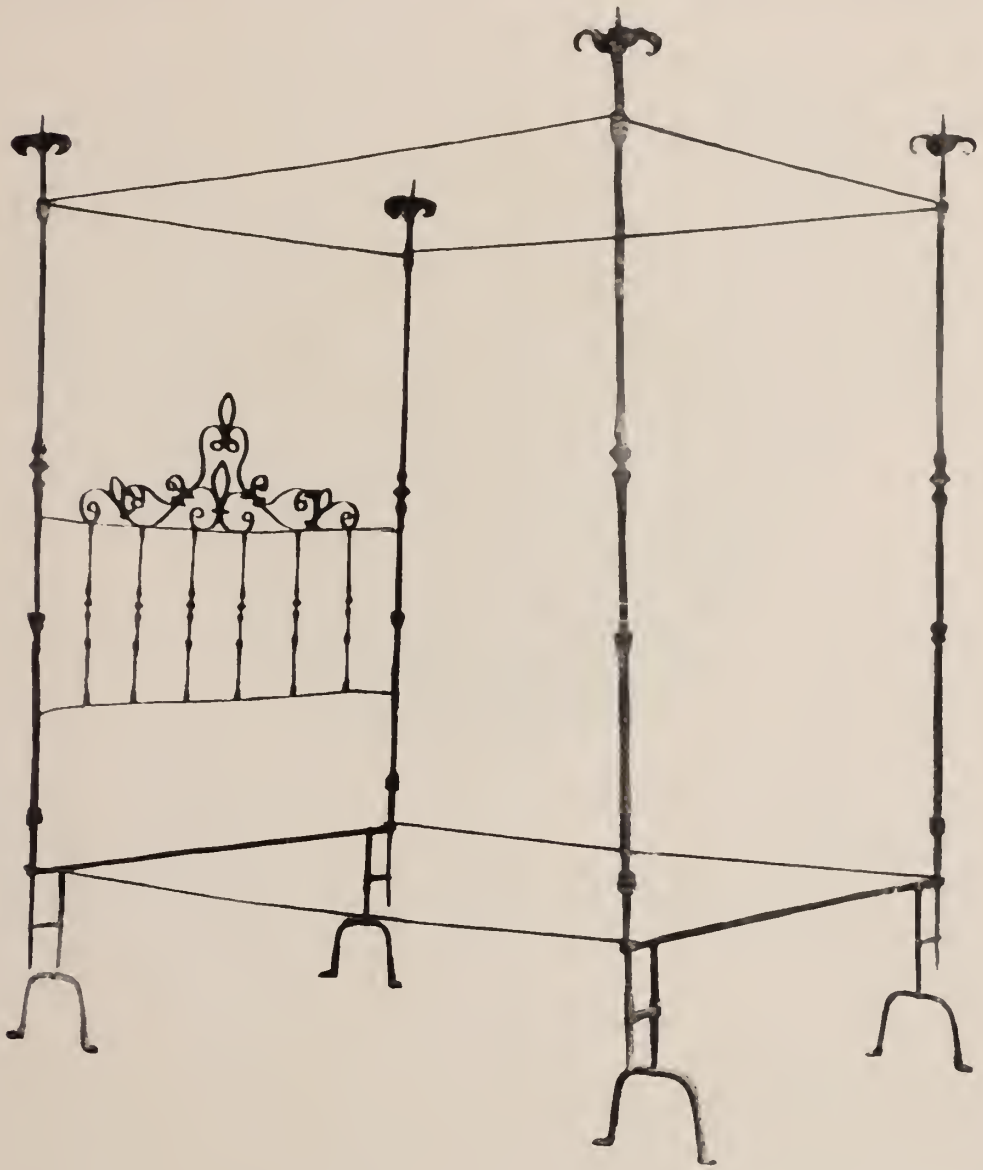
229—Forged Iron Candelabrum *Venetian, Late XVI Century*

160.— Round shaft, supported on finely scrolled tripod legs supporting three arched tiers fitted with annular rings for glass lamps. Enriched with pear-shaped scrollings and tendrils. Adjustable. Fitted with thirteen old ruby glass lamps.



230—Forged Iron Fourpost Bedstead *Florentine, XVI Century*

260.—

Rectilinear frame supported on four arched legs. The tall posts are wrought in ornamental form and support quatrefoil lilies as finials. Round stretchers beneath the lilies. The back formed of two plain stretchers, between which extend six slender balusters.

Height, 8 feet 7 inches; length, 7 feet 5 inches; width, 5 feet 11 inches.

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BRONZES FROM THE ROMAN EXCAVATIONS, GOTHIC AND RENAISSANCE PERIODS

231—Brass Dish — *Tuscan, XV Century*

Flaring marli punched with a border of arches and pendants, sides of the cavetto plain and at the bottom Gothic lettering encircling a repoussé medallion picturing a satyr and a nymph at either side of a fluted vase.

40.—

Diameter, 16 inches.

(*Illustrated*)

232—Gothic Repoussé Brass Dish — *Venetian, XV Century*

Circular, with flanged marli having punchings of small fleurs-de-lys, spirally fluted cavetto and centre with subject, Adam and Eve before the Fatal Tree; surrounded by rare medallioned Gothic leaves and blossoms.

30.—

Diameter, 15½ inches.

233—Gothic Repoussé Brass Dish — *Venetian, XV Century*

Circular, with spirally fluted cavetto, flanged marli punched with fleur-de-lys motives and spirally bossed centre surrounded by Gothic inscriptions.

40.—

Diameter, 16½ inches.

234—Bronze Bas-relief Plaque *Tuscan, XVI Century*

80.— Oval, the entire surface given to a bas-relief decoration of nymphs, men and dogs hunting the wild boar. Aside from the major decoration there is at the upper left a scene of the presentation of a boar's head to nymphs. Brownish patina. In black frame.

Diameter of panel, 8½ inches.

(*Illustrated*)

235—Gothic Repoussé Brass Dish *Venetian, XV Century*

35.— Circular, with flanged marli punched with arcading and leaf wreath. Slightly bossed centre developing subject, The Annunciation: surrounded by Gothic medallioned leaves and inscription.

Diameter, 17½ inches.

236—Gothic Repoussé Brass Dish *Venetian, XV Century*

40.— Circular, with flanged molded marli punched with fleur-de-lys motives. The centre lightly bossed bearing round medallion surrounded by large scrolled bunches of leaves and grapes, succeeded by Gothic inscriptions.

Diameter, 15¾ inches.

237—Repoussé Brass Dish *Venetian, Early XV Century*

100.— Circular, with stellate punched marli finished with rope edge and spirally fluted cavetto. The centre displaying a Crucifixion flanked by two Roman soldiers and bearing inscription: LIBAR : LUX : MUND : FORTIS : PATER. Deep rich bronze-brown patina.

Diameter, 18¼ inches.

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238—Silver-bronze Mortar *Florentine, XVI Century*

80.— Tapering round body, with flaring molded lip; enriched with loop scrolled handles, tasseled and ribboned festoons of grape leaves, jardinières of flowers and acanthus leaf; scroll-banding at foot.

Height, 7 inches.

239—Important Bronze Mortar *Florentine, XVI Century*

160.— Beautifully molded bell-shape, enriched with a series of amorini sustaining festoons of flowers and standing upon a series of large acanthus leaves.

Height, 10½ inches.

240—Mammoth Bronze Mortar *Italian, XVIII Century*

375.— In the form of a large inverted bell resting on a spreading base carrying channeled moldings, and expanding slightly to an upright flanged rim. Encircled by grooved rings and relief moldings. Two panels of inscription, one reading GUARESCHI ANTONIUS FECIT FACER, the other DOMINICUS BARBORINI PARM. FECIT AN. 1729. Dark olive patina.

Height, 14 inches

(*Illustrated*)

241—Indo-Persian Bronze Salver *XIV Century*

90.— Centre enriched with alto-rilievo medallion of a warrior on horseback flanked by three birds. Surrounded by a border of Cufic inscriptions. Repoussé work on a mille-fleurs ground. Rare specimen.

Diameter, 14½ *inches.*

(*Illustrated*)

242—Bronze Mortar *Florentine, XVI Century*

90.— Bell-shaped, with flaring molded lip bearing inscription; the body with two lug handles, fine festoons, two varied coats of arms and scrollings of Florentine lilies. Rich golden-brown patina.

Height, 5¾ *inches.*

243—Bronze Inkstand *Dutch, XVI Century*

60.— Globular, the cover surmounted by a nude figure bearing a scroll, the body of the inkwell resting on the backs of two nude kneeling men.

Height, 12 *inches.*

244—Gothic Repoussé Brass Dish *Venetian, XV Century*

20.— Circular, with molded marli, punched with stellate and wreath motives; the centre bossed with round medallion.

Diameter, 14 *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

245—Repoussé Brass Dish — *Venetian, XVI Century*

Circular, with double-molded flaring marli enriched with oval and diamond bosses. Centre displaying base of tulips and carnations, inscribed: MAGISTRATO.

Diameter, 20 *inches.*

246—Greek-Roman Bronze Statuette — *II Century B.C.*

Figure of Paris, shown as an undraped youth standing erect, with one hand outstretched, and holding an apple, grasping in the other a fold of his scarf. On rectangular base with acanthus leaf feet of later date but from Roman excavation.

Height of figure, 11 *inches.*

247—Brass Dish — *Tuscan, XV Century*

Marli bordered with arches and conventional designs and the cavetto with leaves. At the centre a medallion, repoussé, representing Saint George and the Dragon.

Diameter, 16 *inches.*

248—Pair Bronze Candlesticks — *French, XV Century*

Molded circular foot, the uprights tubular in hexafoil fluting with molded bindings. Traces of original gilding.

Height, 6 *inches.*

249—Bronze Lamp — *Roman, III Century A.D.*

Ovoidal cup converging toward the spout, the top modeled as the head of a satyr. Standard with molded rings. On the cup bunches of grapes, and a loop handle terminating in an infant satyr. Very fine enameled greenish-brown patina and some incrustations. Excavated.

Height, 4 *inches.*

From the Demotte Collection, Paris, 1922.

(*Illustrated*)

250—Gothic Brass Candlestick — *Tuscan, XV Century*

Columnar shaft, with urn socket and square molded base.

Height, 8⅝ *inches.*

(*Illustrated*)

251—Florentine Gothic Bronze Candlestick — *XV Century*

Hexagonal shaft, pierced with Gothic trefoiled arches and panels of tracery. Circular molded, saucer-shaped base.

Height, 8½ *inches.*

From the Fitz Henry Collection, London.

(*Illustrated*)

No. 249—Bronze Lamp (*Roman, III Century A.D.*)

250

251

No. 250—Gothic Brass Candlestick (*Tuscan, XV Century*)
No. 251—Florentine Gothic Bronze Candlestick (*XV Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

252—Bronze Statue on Oblong Base *Chinese, T'ang Dynasty*

Buddhistic figure of Kuan-yin, seated, with left leg crossed to her right knee and nude infant seated on her left knee. Her robes are finely molded and her bare breast is adorned with a jeweled necklace supporting four pendants. Her features are of fine modeling and she wears the tiara and cowl. Vestiges of ancient polychrome and gilding; soft dark patina.

Height, 42 inches

253—Chinese Gold and Silver Cloisonné Bronze Statue of a Lady of Rank *Ming Period, XV Century*

380.— Upstanding figure of a female deity. She wears jeweled pendants and is dressed in a superb cloak of lapis lazuli, covered with a floral scroll pattern of animals held by bands of gold and silver. The cloak covers her head, which is faced by a scrolled diadem. Signed on the lining of the cloak.

Height, 20 inches.

From the Simonetti Collection, Rome.

(*Illustrated*)

254—Two Japanese Bronze Inlaid Two-light Candelabra

120.— Elaborate baluster form, of bell-shapes and vases, with enlarged base resting on four scroll feet. At the top scrolling branches supporting finely molded bobêches. Finely inlaid with blossoms, flowers, and elaborate designs in black, solid gold and silver. Rich, brilliant soft olive patina.

Height, 18½ inches.

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255—Two Gilded Bronze Vases with Precious Stones

Roman, XVII Century

220.— Pear-shape, chiseled with floral scrollings inlaid with porphyry, chameleon, lapis lazuli and malachite. Interesting open floral scrolled handles similarly incrusted to body. *Height, 22½ inches.*

(*Illustrated*)

256—Brass Jar *Tuscan, XVI Century*

55.— Inverted pear-shape, the upper body tapering slightly to a truncate neck. Wide mouth. Two loop handles in scroll form adorned with shields. Brightly polished mirror surface of rich gold and blue. The upper body enriched with festoons.

257—Pair Bronze Tripod Candlesticks *French, Louis XV Period*

The tall standard supporting an urn-shape with top flattened, resting upon a smaller urn which is supported on a column with angles flattened, and a spreading base. Rich ornamentation, molded and *ciselé*, of conventional figures, floral scrolls, medallion heads. On the base two medallion-heads, and a cartouche bearing the word Pax. Soft patina. Incised mark, showing their manufacture at Paris, 1731.

Height, 47 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

258—Bronze Deep Bowl

Persian, XIII Century

150.— Ovoidal on three short pointed feet, with a flat rim springing from below the lip. The rim has an elaborate scroll ornamentation in cavo-rilievo. Two upright loop handles with blossom finials. Brownish-black patina.

Height, 15 inches; diameter, 21½ inches.

From the Demotte Collection, Paris, 1922.

259—Château Bronze Salute Cannon

Italian, 1630

90.— Tapering barrel enriched at muzzle with leaf molding, about centre with trunnions and leaf loop handles for lifting; toward butt with coroneted coat of arms blazoned with passant lion, further leaf moldings, date 1630 and leaf cusped terminal. Original wheeled carriage.

Total length, 30 inches.

260—Two Bronze and Precious Marble Pedestals

Italian, XVII Century

220.— Incurved tapering triangular shaft with balustered molded top; similar baluster at foot, above scrolled tripod legs and incurved triangular base. Enriched in gilded bronze with ribboned husk-drops on shaft and leaf moldings.

4 feet 3 inches.

From the collection of Count Stroganoff, Rome.

(*Illustrated*)

VELVETS, EMBROIDERIES, BROCADES AND TAPESTRIES

261—Azure-blue Velvet Cover *Italian, XVII Century*

250.— Jaspé azure-blue velvet, fluctuating to dovelike lighter tones. Trimmed with patterned gold galloon.

7 yards 15 inches; 7 feet 5 inches by 4 feet 7½ inches.

262—Exquisitely Embroidered Silk Cover *Italian, XVIII Century*

180.— Plum-lavender satin field, embroidered with two stripes each composed of medallions occupied by figures of peasants, alternating with those occupied by doves; these all interrupted by floral and lacelike panels emitting bouquets of varied flowers. Trimmed with silver galloon.

46 inches by 43 inches.

Note: The embroidery on this interesting cover is of the highest type possible.

263—Gold-embroidered Peach Velvet Cover *Italian, XVII Century*

550.— Very beautiful peach-toned velvet, fluctuating to downlike areas; enriched with two borders of angular floral scrollings solidly worked in gold and silver threads. Trimmed with edging.

6 feet 7 inches by 5 feet 7½ inches.

264—Drap d'Or Crimson Velvet Cover *Genoese, XVII Century*

300.— Fine golden-yellow field, woven with infloretted bouquet within elaborate floral scrollings. Trimmed with galloon.

56½ inches by 24 inches.

265—Mille-fleurs Embroidered Cover *Persian, XVI Century*

100.— Beautifully enriched in pastel colors, in black with varied diagonally placed stripes enriched with innumerable flowers.

22 inches by 20½ inches.

266—Genoese Drap d'Or Crimson Velvet Cover *XVII Century*

260.— Sparkling golden-yellow field, woven in cut and uncut velvet with scrolled bouquets of flowers and husks. Trimmed with gold edging.

46 inches by 41 inches.

267—Embroidered Golden-yellow Damask Coverlet *Italian, XVII Century*

190.— Lustrous yellow two-toned damask, woven with distinguished bouquets amid ribbon and floral scrollings. Enriched at sides and foot with panel of scrolled fruit motives. Trimmed with original edging.

7 feet 10 inches by 10 feet 2 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

268—Green Velvet Cover — *Genoese, XVI Century*

300.— Lustrous deep jade velvet, fluctuating to very soft tones and embossed with closely set double-scrollings. Trimmed with broad gold galloon.

6 feet 9 inches by 5 feet 6 inches.

Note: A very unique and unusual type of velvet.

269—Brocaded Drap d'Or Ecclesiastical Set — *Venetian, XVI Century*

110.— Composed of a chasuble, maniple, stole and chalice cover; woven in crimson palmette pattern on a gold ground. Figured gold galloon.

270—Azure-blue Velvet Cover — *Italian, XVII Century*

675.— Rare azure-blue, fluctuating to lighter downlike tones. Trimmed with chevroned pattern gold galloon.

Length, 7 yards 21 inches; 7 feet 7 inches by 4 feet 7½ inches.

271—Drap d'Or Table Cover — *Venetian, XVI Century*

350.— A brocade of splendor in which the patterns are floral, wrought in colored silks and silver threads, on a ground of cloth-of-gold. Gold galloon fringe.

Length, 6 feet 10 inches; width, 6 feet 4 inches.

272—Plum Velvet Cope — *Genoese, XVI Century*

200.— Enriched with a band of striped crimson and *drap d'or* velvet and trimmed with gold galloon.

Length, 3 yards; height, 1 yard 17½ inches.

273—Rare Jade-green Velvet Cover — *Italian, Late XVII Century*

400.— Very beautiful jade-green *jaspé* velvet of great radiance, fluctuating in the light to mellow sea-green tones. Trimmed with original patterned gold galloon.

Approximately 9 yards 5 inches.

274—Velvet Table Cover — *Italian, XVI Century*

200.— Genoese velvet, of rich ruby hue, cut in highly conventional pattern on a ground of *drap d'or*.

Length, 7 feet 9 inches; width, 4 feet.

275—Genoese Velvet Table Cover — *Italian, XVI Century*

200.— In three panels, two broad panels of cut and uncut emerald velvet elaborately adorned with conventional floral designs; within figures outlined with S-scrolls, a narrow central panel of plain ruby velvet. Gold galloon border.

Length, 5 feet 10 inches; width, 4 feet 7 inches.

276—Genoese Crimson Velvet Portière — *XVII Century*

225.— Golden-yellow field, woven in cut and uncut velvet with elaborately infloretted bouquets within scrolled medallions of ribbon and basket work. Trimmed with patterned gold galloon and fringe at foot.

9 feet by 3 feet 8 inches.

277—Rich Amber Velvet Cover — *French, XVIII Century*

375.— Deep warm amber-toned velvet, fluctuating in the light to more yellow tones. Trimmed with gold galloon.

7 feet 7 inches by 4 feet 10 inches.

278—Silver Brocade Table Cover — *Italian, XVI Century*

325.— A brilliant display of flowers and fruits, woven in polychrome silks and an affluence of silver. The silver is also used in a background of the fronds and scrolls. Silver galloon border.

Length, 8 feet 6 inches; width, 5 feet 2 inches.

279—Coral-pink Velvet Cover — *Italian, Early XVIII Century*

525.— Very radiant coral-pink, developing lighter dovelike areas. Trimmed with patterned gold galloon.

8 feet by 7 feet.

280—Crimson Velvet Cover — *Genoese, XVI Century*

In a fine state of preservation, trimmed with gold galloon.

275.— *Totaling 9½ yards. Four lengths, each measuring 2 yards 14 inches long, 20 inches wide.*

281—Gold Brocade Table Cover — *Venetian, XVI Century*

Brocaded in rich floral pattern with intervening scroll designs, the whole in delicate red relief on a ground of cloth-of-gold and silver.

225.— *Length, 74 inches; width, 39 inches.*

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282—Embroidered Heraldic Blue Velours Lambrequin
Italian, XVII Century

130.— Lustrous azure-blue velours, enriched in gold threads with scrollings of tulips and berries centred by a coroneted coat of arms.

Length, 6 feet 6 inches; depth, 2 feet.

283—Embroidered Cut Velvet Cover *Genoese, XVI Century*

50.— Golden-yellow silk field, woven in deeper tones with scrolled floral ogival motives bearing at centre a strap cartouched coat of arms blazoned with a rampant lion carrying an axe. Trimmed with silk galloon.

Length, 22½ inches; width, 15 inches.

284—Brocade and Velvet Chasuble *French, XVI Century*

425.— Rare deep jade-green velvet field, enriched with orphreys exhibiting bouquets of pink roses in brocade of a later period. Trimmed with gold galloon.

285—Velvet Table Cover *Italian, XVI Century*

280.— Velvet of a delicate sky-blue with a dazzling sheen. Paneled and bordered in gold galloon. *Length, 7 feet 6 inches; width, 3 feet 2 inches.*

286—Velvet Throne-back *Late Italian Renaissance*

325.— Top arched. Cut and uncut velvet patterned in floral design of large dimensions, on an old-gold ground. *Height, 11 inches; width, 6 feet.*

287—Amethyst Velvet Cover *Genoese, XVI Century*

225.— Trimmed with broad gold galloon.

Totaling 10 yards 24 inches.
Four breadths, 2 yards 24 inches long. 19 inches wide.

288—Petit-point Panel *French, XVI Century*

130.— On the hill of Calvary Christ is crucified and Mary sits at the foot of the cross at left, a skull lying on the ground at right. On the cross the initials of the ironical motto: INRI. On a cloud appears the exclamation ELI ELI LAMMA SABACTHANI. In the valley below, the roofs of buildings are seen over a crest inscribed VILLE DE IERUSALEM.

Height, 28½ inches; width, 21½ inches.

289—Savonnerie Portrait *French, Louis XIV Period*

Half-length figure of a royal youth, to right, three-quarters front, with a jeweled orb surmounted by a cross in the background; of dignified mien, with gaze directed slightly downward. He is clad in rose, white and gold, and an ermine cloak, and wears a *jabot*. Dark brown background. Framed.

Height, 25½ *inches*; *width*, 20 *inches*.

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290—Genoese Crimson Cut Velvet Cover *XVII Century*

275.— Straw-yellow silk field, beautifully woven with bouquets of flowers and scrolled lyre-shape motives, enriched in rich crimson cut and uncut velvet; trimmed with finely patterned gold galloon.

Approximately 5 yards; 7 feet 8 inches by 3 feet 6 inches.

291—Genoese Crimson Cut Velvet Cover *XVII Century*

175.— Similar to preceding. Straw-yellow field, woven in crimson cut and uncut velvet with festooned motives. Trimmed with finely patterned gold galloon.

7 feet 8 inches by 2 feet 10 inches.

292—Genoese Crimson Cut Velvet Cover *XVII Century*

100.— Similar to preceding.

6 feet 7 inches by 1 foot 5 inches.

293—Four Savonnerie Panels *French, Louis XIV Period*

340.— Four portraits; a woman leading the way demurely holding a candle from which she screens her eyes; a woman reading a large tome; a man who removes his pipe from his lips to drink from a wine cup; and an ancient student sharpening his pen. In soft colors on dark neutral grounds. Framed.

Height, 14 inches; width, 12 inches.

294—Gold Brocade Bed Cover *Italian, XVI Century*

625.— A resplendent fabric wrought principally in gold on a cloth-of-gold ground. This is diversified by a floral display wrought in delicate colors, largely rose and blue. Deep silver galloon fringe.

Length, 7 feet 4 inches; width, 6 feet 4 inches.

295—Needlework Hanging *Italian, XVII Century*

475.— Deep claret-brown field, displaying fantastic scrollings of fruit, flowers and large acanthus leaves. Executed in mellow colors.

8 feet 4 inches by 7 feet 1 inch.

296—Small Flemish Tapestry *XVII Century*

300.— Displaying two figures before a background of trees and flowers; a mountain in the distance.

Height, 6 feet 10 inches; width, 2 feet 10 inches.

297—Needlework Cover *Italian, XVII Century*

525.— Golden-yellow field, displaying oval medallion enriched with gold-embroidered coat of arms blazoned with bees, the cognizance of the Barberini family; the field *semé* with scrollings of flowers. Tawny-black border with trailing ribbons, scrolling clusters of flowers and fruit in rich colors. Executed in fine gros-point.

6 feet 5 inches by 3 feet 3 inches.

298—Needlework Cover *Italian, XVII Century*

525.— Similar to preceding.

299—Interesting Tapestry Hanging *Spanish, XVI Century*

200.— A most unusual weaving, exhibiting the pattern finished on both sides, developing stripes of pink, old-crimson, blues and ivory interrupted by stripes developing archaic animals, masks and double-displayed eagles; figures of the original man carrying trees, floral lozenge medallions and other motives. Trimmed at foot with fringe.

Length, 13 feet 11 inches; width, 3 feet 5 inches.

(*Illustrated*)

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300—Royal Aubusson Tapestry *Régence Period*

Jardinière of Flowers. Before a remarkable field of rich Havana brown stands an ornate jardinière, enriched with demi-nymphs and filled with a mammoth bouquet of exceedingly varied flowers. Woven in rich pastel colors in which a sapphire-blue predominates.

575.—

Height, 7 feet 3 inches; width, 3 feet 5 inches.

(*Illustrated*)

No. 300—Royal Aubusson Tapestry
(*Régence Period*)

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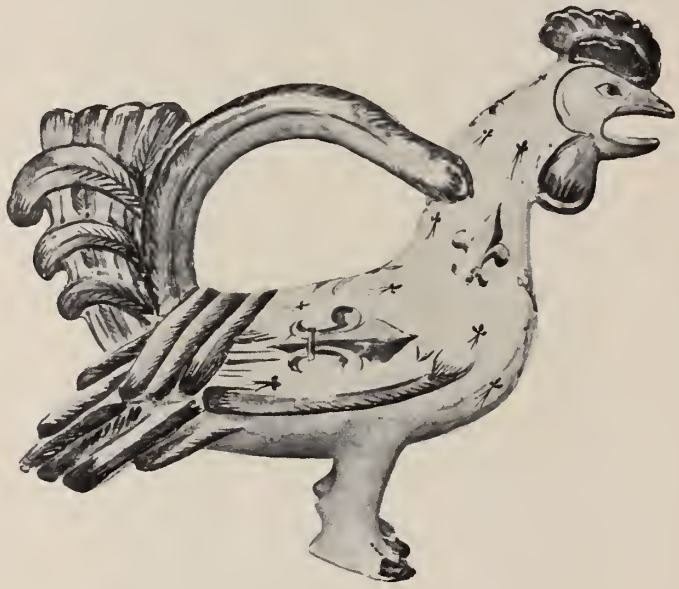
ITALIAN FAIENCE



301—Roman Faience Wine Vessel *Early XVIII Century*

Rooster standing and crowing; decorated with coronet, fleur-de-lys and arched tail as handle; in mellow colors on ivory grounds.

Length, 11½ *inches.*

(*Illustrated*)

302—Decorated Faience Dish *Faenza, XVII Century*

Gadrooned circular body; decorated at centre with subjects, Apollo and Daphne; surrounded by sprays of flowers in blues and yellow.

Diameter, 15 *inches.*

303—Lustred Faience Plaque *Hispano-Moresque, XV Century*

Circular; rim enriched with olive motives and scrolling. The bossed centre with stellate motive surrounded with mock inscription. Executed in copper réflets on ivory grounds.

Diameter, 12½ *inches.*

304—Faience Apothecary's Vessel *Faenza, XVI Century*

Oviform, with incurved mouth, loop handle and short spout. Decorated in blue and yellow with all-over leaf scrollings and inscribed label.

Height, 10 *inches.*

305—Majolica Fountain Model *Urbino, XVI Century*

55.— A youth with laureated head is seated amid rustic surroundings above a fountain, playing the lyre, a cat at his feet and another beside him. Glazed in blue, green and black, orange, yellow and white.

Height, 11¾ *inches.*

(*Illustrated*)

306—Two Faience Alberelli *Faenza, XVI Century*

40.— Double bulbous body, with drum centre. Decorated with Gothic leaf scrollings in dark blue and yellow on fine mellow blue grounds; the front bearing coat of arms.

Height, 9 *inches.*

307—Two Faience Alberelli *Faenza, XVI Century*

30.— Similar to preceding.

308—Two Chinese Porcelain Jardinières *Yueng-Cheng Period*

90.— Drum body with flaring mouth. Decorated in green, blue and old-red with quaint medallions, symbols and *j'ui* borders.

Height, 10¾ *inches.*

309—Large Faience Vase *Savona, Early XVII Century*

60.— Ovoidal, with incurved neck and loop handles. Decorated in fine blue with archaic landscape and edifices; bearing coat of arms at front.

Height, 18 *inches.*

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PAINTINGS

VITTORE GHISLANDI (FRA GALGARIO)

(Known Generally as Fra Galgario)

VENETIAN: 1655—1743

310—*PORTRAIT OF A LADY*

30.—

Height, 23¾ *inches; width*, 22 *inches*

Half-length, seated and facing front, turned very slightly toward the left. A mature woman, of blond type, her light hair plainly dressed and brushed straight back from her high forehead. Her black gown, moderately décolleté, is edged with deep fine lace at the neck, and her cloak reveals broad revers of royal purple.

FRENCH SCHOOL

XVIII CENTURY

311—*THE LOVERS* (*Two*)

80.—

(Canvas)

In one a soldier in dragoon's uniform walks through a wheat field looking down at a young woman who walks at his side. In the other the same soldier turns disdainfully away from the same young woman, who looks up imploringly. In eighteenth century Venetian glass frames with beveled sides decorated in gold, with voluted acanthus leaves and scrolled figures with egg-shaped medallions.

LOMBARDIAN SCHOOL

XVI CENTURY

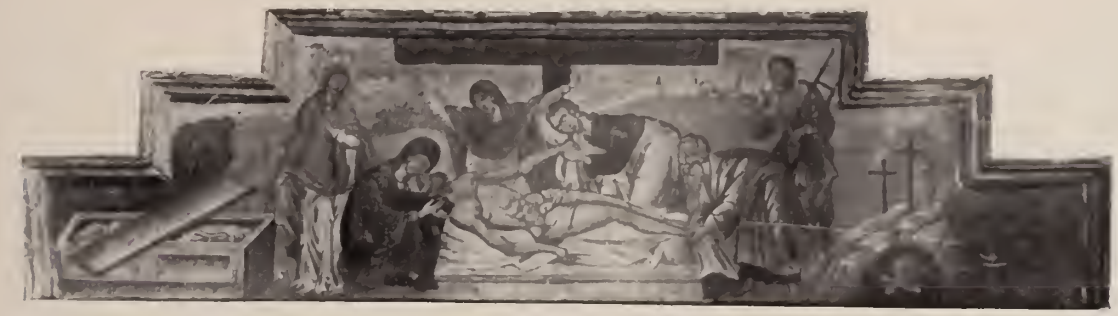
312—"*LA BELLE FERRONIÈRE*"

160.—

Panel: *Height*, 22½ *inches; width*, 17½ *inches*

Bust-length figure of a handsome woman wearing a mysterious smile, dark hair, jewel head fillet, necklace and crimson dress; before a window giving a distant view of a landscape.

Note: This very interesting contemporary replica of Leonardo's famous picture in the Louvre was evidently painted by a follower of the great master.



PIETRO CAVALLINI

FLORENTINE: DIED *circa* 1384

313—*A DEPOSITION*

120.— In the centre is the dead body of Christ, shown at full length and supported and surrounded by a group of Disciples, Joseph of Arimathea and Holy Women. Landscape background and on the left an open sarcophagus . In molded wooden frame with stepped top.

(*Illustrated*)

GIAN BATTISTA MORONE (MANNER OF)

ITALIAN: 1510—1578

314—*PORTRAIT OF A LADY*

110.— *Height*, 24½ *inches; width*, 19½ *inches*

Half-length figure of a young lady of delicate features, figure to right and face three-quarters front, seen in a soft light before a neutral dark background. Her brown hair shows subdued golden notes in its carefully done loose folds. She is in a mahogany-colored gown with white silk over shoulders and breast, a white frill at her throat, and wears a gold necklace. She is holding up a head-and-shoulders portrait of a man of the Rondinelli family (indicated by the swallow perched upon its frame)—conjecturally, her fiancé, or her husband.

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GIOVANNI SPAGNA (Manner of)

Umbrian: *Circa* 1525

315—*TRIPTYCH OF THE MADONNA*

350.—

Height, 26 *inches*

The Madonna stands with the Child in her arms, her robes decorated, painted in vermilion, blue and green, and having naturalistic features. On the shrine doors and on the base are figures of saints and angels painted in soft colors and each with a golden nimbus.

(*Illustrated*)

HENDRICK VAN LIND

Roman School: 1697—1742

316—*THE EDUCATION OF BACCHUS ON THE ISLAND OF NAXOS*

250.—

Canvas: *Height*, 58¼ *inches; width*, 83½ *inches*

In the foreground a group of figures, including the youthful Bacchus, with the Nymphs Philia and Coronis. On the right of the group is a band of bacchantes with a dancing faun, and on the extreme right the nymph Clyda asleep, by her side a putto playing the cymbals and an attendant pointing to Bacchus. In the middle distance is Silenus on his ass, with an attendant group of bacchantes. Beyond, a terminal figure of a bearded deity, and in the distance a building with a sculptured tablet occupied with a subject of a family of centaurs. These figures are placed in an extensive landscape with trees and rocks, while on the left is a bay of the sea, with the towers of a town on its shore and an arm of the sea in the foreground in which young elephants are bathing, shielded by adults of the herd who form an improvised dam with their bodies.

Signed in the lower left-hand corner: Enrico Franco van Lind di Studio Roma, 1741.

Note: Hendrick van Lind, known as "Studio," was the youngest son of Peter van Lind, a famous Flemish portrait painter of the seventeenth century. He was born in Antwerp in 1697, and, after studying with the Antwerp painter, Peter van Bredeal, journeyed to Rome, where he remained during his long life. He painted landscapes after the manner of Claude Lorrain, whose rival he was, and later in life excelled in figure subjects, which he finished with the minuteness of a miniature painter. The group of Flemish painters in Rome named him "Studio" owing to his close application to his artistic studies. Examples of his work may be seen in the public galleries of Augsburg, Brunswick and Turin.

No. 315—Triptych of the Madonna
(*Manner of Giovanni Spagna*)

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MARBLE, TERRA-COTTA AND WOOD SCULPTURES OF THE XV AND XVI CENTURIES

NORTHERN FRENCH

XV Century

317—*CARVED WOOD PIETÀ*

100.—

Height, 24½ *inches*

The Madonna holding on Her knee the body of the dead Christ, an infant standing at Her right. Polychromed and gilded.

ANDREA DELLA ROBBIA

Florentine: 1435—1525

318—*THE ADORATION*

925.—

Height, 24 *inches; width*, 16 *inches*

The charming haloed Virgin, in simply draped robe, kneels toward left, before Her haloed reclining Son. In the clouds the Holy Father in Majesty surrounded by cherubs' winged heads and the descending dove. Glazed ivory with blue backgrounds. Finished with egg-and-dart moldings in ivory. Contemporary tabernacolo frame of walnut; parcel-gilded.

(*Illustrated*)

BENEDETTO DA MAIANO

Florentine: 1442—1498

319—*MADONNA AND CHILD*

150.—

(*Polychromed Stucco Bas-relief*)

Height, 23 *inches; width*, 18½ *inches*

The Holy Mother, seen at half-length to left, sensitively regarding Her Son seated on Her lap and receiving an apple from His Mother. She is haloed and attired in close robes and carefully placed flowing mantle. At left and right background are sprays of lilies. In gilded walnut tabernacolo frame.

Note: The introduction of the sprays of lilies by da Maiano is most unusual, but they undoubtedly give a charming expression of a very human quality to this delightful stucco.

(*Illustrated*)

318

319

No. 318—The Adoration (*By Andrea della Robbia*)
No. 319—Madonna and Child (*By Benedetto da Maiano*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

BENEDETTO DA MAIANO

FLORENTINE: 1442—1498

320—*MADONNA AND CHILD*

150.—

(*Polychromed Stucco Bas-relief*)

25 *inches square*

Half-length figure of the beautiful Madonna, wearing a halo over Her gray-blue mantle which discloses a dull red robe. The Holy Child, held on Her right knee, toys with His Mother's hoodstrings. Within circular molding enriched with gilded egg-and-dart motives bearing coat of arms at foot and cherub-head spandrils. Framed.

(*Illustrated*)

No. 320—Madonna and Child
(*By Benedetto da Maiano*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONIO ROSSELLINO

FLORENTINE: 1427—1490

321—*MADONNA AND CHILD*

150.—

(*Polychrome Stucco Bas-relief*)

Height, 2 *feet* 7 *inches; width*, 1 *foot* 8 *inches*

Three-quarter length seated figure, wearing crimson robes and haloed ivory hood. She supports the Infant Saviour on Her lap with Her left hand. He holds a small bird in His hand and wears a small robe. In the upper background is an ornate floral garland.

Note: A similar bas-relief is in the Berlin Museum, and is reproduced by Frida Schottmüller, No. 152, *Die Italienischen und Spanischen Bildwerke der Renaissance und des Barocks.*

(*Illustrated*)

FLORENTINE SCHOOL

XVI CENTURY

322—*MADONNA AND CHILD*

125.—

(*Terra-cotta Bas-relief Group*)

Total height, 28½ *inches; width*, 22 *inches*

Three-quarter length seated figure of the Virgin bearing expression of sanctity. She wears a hooded mantle and voluminous robes and holds Her Son to Her breast with Her right hand and a missal in Her left hand. Rich russet patina. Placed before a background of crimson velvet within a contemporary gilded frame carved with floral and fruit motives.

VENETIAN SCHOOL

EARLY XVII CENTURY

323—*MADONNA AND CHILD*

100.—

(*Polychromed Papier-maché Group*)

Height, 21 *inches*

The beautiful Virgin is seated wearing long natural hair, gilded bodice with carnation and blue stellated skirt. The Holy Child sleeps on Her lap. On leaf-adorned semi-circular base.

No. 321—Madonna and Child
(*By Antonio Rossellino*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

LOMBARDIAN

XVI Century

324—*PENTELIC MARBLE STATUETTE*

60.—

Height, 17 *inches*

Standing figure of Judith, in full and flowing robes, holding the severed head of Holofernes in her left hand. Fine patina.

VENETIAN

Early XVII Century

325—*THE HOLY FAMILY*

50.—

(*Polychrome Papier-maché Group*)

Height, 17 *inches*

The beautiful Madonna, seated upon a daised bench wearing illuminated embroidered robes and blue hood, reads a missal held in Her right hand. The Infant Saviour is on Her knees embracing the youthful St. John.

ANTONIO MANTEGAZZA

Lombardian: *Circa* 1495

326—*MARBLE PIETÀ*

150.—

Height, 15½ *inches*

A figure of the Virgin Mother seated and supporting the body of the Christ across one knee. The body droops toward the ground and against Her left knee, which is considerably retired. She wears an agonized expression. Gray-white and brownish patina. Has tooled leather case.

Note: Antonio Mantegazza was master and collaborator of Antonio Amadeo. Many of his works are in Lombardy, and others in bas-reliefs at the Certosa of Pavia. F. Malaguzzi Valeri, in his biography of Antonio Amadeo, Bergamo, 1904, at page 110, speaking of the work of Antonio Mantegazza, notes "the figure of Christ with strange undulation of the torso and the legs, the general roughness of the technique, the large and deep eyes," and at page 112 notes the "stiff folds of the clothes." At page 113 he speaks of the "roughness of the types, their naturalistic character, the hardy foreshortening of the limbs, their mouths open, apparently wailing"—all of which characteristics are noticeable in the work before us.

FRANCESCO RAIBOLINI (CALLED FRANCIA)

(MANNER OF)

UMBRIAN SCHOOL: XV CENTURY

327—*THE CRUCIFIXION*

120.—

Sculptured Walnut Panel: Height, 29 inches

OUR LORD ON THE CROSS. At the foot are the figures of the two Marys and a skull near them. Enriched in mellow colors; the embroidery of robes and the haloes of all the figures gilded. The crucifixion and figures are silhouetted.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONELLO GAGGINI

SICILIAN: 1478—1538

328—*ST. VITUS*

450.—

(*Polychromed Pentelic Marble Statue*)

Total height, 4 feet 3 inches

Saint Vitus, the son of a Sicilian Pagan noble, was devoted to the teachings of Christ which he had learned from Modestus and Crescentia. He came to Rome where he suffered martyrdom at the hands of Emperor Diocletian. Upright figure of a young nobleman in a long flowing medieval tunic through which appear the folded sleeves of a velvet jacket and the fur-bordered robe above his bare ankles. He wears pointed low hose. From his girdle hangs a chain by which are held two wolves, emblems of his power of healing the bites of wild animals. Around his neck he wears a chain with a jeweled pendant and his curling hair is covered by a baretta. The statue is placed on a hexagonal base carved with four motifs from the life of the saint and two-winged cherub heads.

Note: Antonello Gaggini was the son of a Sicilian sculptor and the father of five sculptors. A pupil of Raphael and Michael Angelo while in Rome, he became the founder of a Sicilian school of sculpture upon his return to his native isle. The churches of Palermo, Catania, Castroreale, Messina, Nicosia and the Museum of Palermo are filled with his spirited creations.

(*Illustrated*)

No. 328—Gothic Pentelic Marble Statue of Saint Vitus (*By Antonello Gaggini*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

CHAIRS, ARMCHAIRS, SETTEES, CABINET TABLES AND BEDS

329—Carved Walnut Sgabello *Tuscan, XVI Century*

30.— Octagonal seat and conventional scrolled back and legs; plain skirt carrying a large boss and molded. Back incised with scrolls and carved in relief with a bishop's coat of arms. Soft patina.

330—Two Carved Walnut Sgabelli *Tuscan, XVI Century*

100.— Quadrilateral seat with indented corners and shaped back; carved with a plate seat, and incised with a scrolled border. Edges incised with tracery. C-scroll back with a scrolled crown-shaped cresting enclosing an escutcheon, and carved lower down in deep relief with a mascaron within floral scrolls.

331—Two Crimson Velvet Walnut Chairs *Tuscan, XVI Century*

150.— Open back, with vase-shaped pinnacles valanced on rosetted crowning and lower splat, enclosing four graceful balusters. Seat covered in contemporary crimson velvet; trimmed with fringe. On stretchered balustered legs.

332—Two Embroidered Velvet Armchairs *Tuscan, XVII Century*

430.— Oblong back and seat, covered in rich purple velvet; the back enriched with coat of arms and Gothic scrollings appliqué; finished with scrolled terminals. Flat scrolled arms; supported on stretchered square legs.

333—Carved Walnut Cabinet *Umbrian, XVI Century*

90.— Flute-molded oblong top; the front fitted with two shaped paneled drawers, trimmed with brass nails. Supported on valanced ends having frontal pilasters developing pendented amorini heads terminating in claw feet with acanthus leaves.

Height, 35½ inches; width, 31 inches.

334—Carved Walnut Cabinet *Umbrian, XVI Century*

150.— Oblong top; the frieze fitted with medallion and drawer; the front arranged with molded central door, enriched with rosette, leaf and wheat scrollings; flanked by long flute-scrolled brackets adorned with long acanthus leaf. On cushioned gadrooned base having quaint rusticated stump feet.

Height, 32½ inches.

335—Two Tuscan Carved and Gilded Walnut Pedestals

XVI Century

60.— Sgabello type; incurved tops with masks, shaped fronts carved with volutes, acanthus leaves, husk pendants, masks and paw feet. Partly gilded. Rare.

Height, 4 feet.

Note: A similar example is illustrated in Frida Schottmüller's book on Italian Renaissance Furniture, page 199, edition of 1921.

(*Illustrated*)

336—Aubusson Tapestry Armchair *French, Louis XVI Period*

80.— On the seat an octagonal panel enclosing a quadruped. The back panel bears a youth with a serpent in his grasp, and above is a mask. Frame carved with shells, pendants and rosettes in low relief and painted white.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

337—Brocade Carved Walnut State Chair

Venetian, Late Renaissance Period

120.— Flaring oblong back, slightly incurved at crown and seat covered in blue and pink floral brocade. Unusual scrolled arms developing large acanthus leaves. On balustered legs well stretchered.

(*Illustrated*)

338—Two Tapestry Carved Walnut Banquettes *Venetian, XVI Century*

300.— Oblong seat, covered with Flemish Renaissance tapestry developing figures and vases supporting clusters of fruit and flowers. Unusual rope-motived legs expanding into leaf feet with stretcher of pierced festooned leafage.

Length, 25 inches.

339—Two Tapestry Carved Walnut Banquettes *Venetian, XVI Century*

400. Similar to preceding.

340—Two Cerulean-blue Velvet Walnut Folding Traveling Chairs *Italian, Early XVI Century*

80. Quadrilateral legs and straight stretchers, the side stretchers hinged so that the front legs can fold against the back ones. The seat hinged, to fold up against the back. Seat and back upholstered in sky-blue velvet. Very unusual examples.

(*Illustrated*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

341—Small Carved Walnut Stall — *Tuscan, XVI Century*

Molded horseshoe back and arms formed of seven panels, which on the exterior are beautifully molded and continue into a molded base; shelf stretcher; walnut seat.

300.—

Note: A rare and unusual type of small convent stall.

342—Crimson Velvet Walnut Chair — *Umbrian, XVI Century*

Open balustered back, with scrolled pediment centred by a rosette. The seat covered in crimson velvet of the period; trimmed with fringe. On finely stretchered balustered legs.

60.—

343—Crimson Velvet Walnut Chair — *Umbrian, XVI Century*

Similar to preceding.

40.—

344—Aubusson Tapestry Fire-screen — *French, Louis XV Period*

After a cartoon by Boucher. Beside a fountain in a palace park a young girl runs up to a youth who is walking on stilts. He wears a deep pinkish coat and buff trousers. The girl is in gray and blue. In a scrolling frame on a standard of scrolled work, carved, painted black and gilded as to the details, and having a shelf in front.

80.—

Height, 48 *inches.*

345—Renaissance Carved Walnut Mirror — *Florentine, XVI Century*

Oblong frame, enriched with scrolled circular medallions, brackets at crown below which are two putti. Flute-molded and scrolled pediment, side brackets and apron centred with a satyr mask.

75.—

Height, 30 *inches; width*, 22 *inches.*

346—Carved Walnut Mirror Frame — *Florentine, XVI Century*

Rectangular; exceptionally well enriched with paneled oblong rosettes, molded crown and base and pediment bearing further larger oblong paneled rosettes.

40.—

Height, 45½ *inches; width*, 29 *inches.*

347—Two Carved and Gilded Pedestals *Italian, XVII Century*

Sgabello type. The front support, shaped, pierced and carved in relief with a scrolled escutcheon enclosing a coat of arms, husk pendants and volutes, is connected by a scrolled bar with the shaped back support, the inner surface of which is incised with volutes and pendants. These supports terminate in a molded pedestal, the front of which is carved with a lion's mask.

(*Illustrated*)

348—Winged Extension Needlepoint Armchair

English, William and Mary Period

Upholstered in needlepoint of highly conventional designs which suggest an Eastern origin; in a variety of colors. In addition equipped with an ample cushion in similar needlepoint. Legs, stretchers and arm-posts in vase and knob turning. The top can be tilted back at any angle, swinging on hinges and being retained by forged iron notched arcs at the sides.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

349—Renaissance Gold, Silver and Silk Needlepoint Jewel-coffret

Florentine, XVI Century

200.— Angular case with fall-front, embroidered on three sides and top with multi-colored silks of floral arabesques. The front with subject, Lucrezia's Self Sacrifice. The sides are formal vases and the cover occupied with fruit worked in brilliant colored silks, and silver bullion scrolls on a *drap d'or* ground. The interior is fitted with a variety of compartments similarly adorned.

Length, 18 *inches; width,* 11 *inches; height,* 15 *inches.*

(*Illustrated*)

350—Four Needlework Walnut State Chairs

French, Late XVII Century

360.— Oblong back and seat, covered in finely wrought Louis Quatorze grospoint developing central golden-yellow medallion scrolled in red and bearing bouquet of peonies surrounded by scrollings on blue-black grounds. Seat with infloretted bouquet on similar grounds. Open leaf-scrolled arms supported on balusters terminating in archaic claw feet.

Note: These extremely decorative chairs are in a remarkably fine state of preservation. Ouv

351—Two Needlework Walnut State Chairs

French, Late XVII Century

— Similar to preceding.

352—Six Embroidery Upholstered Walnut Armchairs

Italian, Late Renaissance

480.— Square frames with quadrilateral legs and stiles, turned armposts and scrolling arms; front stretcher carved in relief with scrolls enclosing a cartouche. Seat and back upholstered in golden-yellow silk embroidered in many colors with birds, masks and flowers.

(*Illustrated*)

353—Gros-point Carved Walnut Armchair *French, XVIII Century*

100.— Scrolled arms, armposts, skirt and legs, with soft patina. Broad seat and back in gros-point on green ground, with large panels picturing birds and scrolls in white, black and red on a tan ground.

920.— 352 A Chairs (4)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

354—Inlaid Walnut Cabinet — *Lombardian, XVI Century*

Flute-molded oblong top; the frieze paneled and fitted with drawer flanked by dies; paneled door below flanked by pilasters and paneled base. Enriched with sprays of flowers and arabesqued motives. On cushion base, with claw feet.

Height, 34½ inches; width, 24 inches.

355—Carved Walnut Table — *Florentine, XVI Century*

Molded oblong top and frieze having leg blocks and drawer fitted at back. Supported on beautiful columnar legs having festooned Ionic capitals and bands of leafage and scrollings towards base; on molded platform.

Height, 34 inches; width, 25½ inches.

356—Ivory and Gilded Silver Jewel Casket — *Venetian, XVI Century*

Rectangular. Hinged domed cover, with couchant lion in gilded bronze as finial forming lid of box. Body with dentiled cornice and two hinged doors with paneled front. Plinth fitted with drawer having scrolled gilded silver keyhole escutcheon, shaped apron and bracket feet.

Height, 16 inches; length, 13½ inches.

357—Inlaid Rosewood Table — *Italian, XVIII Century*

Oblong galleried top, fitted with tapestry dove marble; open frieze inlaid with medallions on three sides; the front fitted with medallioned double doors. On tapering square legs.

Height, 34½ inches; width, 17½ inches.

358—Elaborately Inlaid Walnut Cabinet — *Sienese, XVI Century*

Flute-molded oblong top; the leaf bracketed frieze fitted with drawer inlaid with series of archaic birds amidst shrubbery; the front arranged with central door and pilasters inlaid with scrollings and having a coat of arms at centre blazoned with a rampant stag. Paneled base enriched with a procession of archaic animals; on claw feet.

Height, 36½ inches; width, 26 inches.

359—Carved Walnut Writing Desk *Tuscan, XVI Century*

Small molded oblong top, with broad hinged slant-fall folding backward and disclosing fitted interior. Supported on four columnar legs.

Height, 39 inches; width, 29½ inches.

(*Illustrated*)

360—Small Inlaid Walnut Cabinet *Lombardian, XVI Century*

Flute-molded oblong top, inlaid with lozenge panel; the frieze fitted with drawer and blocks, inlaid; the front with pilasters flanking a paneled enclosing door centred with a stellate motive.

Height, 33½ inches; width, 23½ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

361—Decorated Laqué Centre Table *Venetian, XVII Century*

Molded oblong top, enhanced in gilding with paneled central rosetted scrollings, corners and blossom scrollings at sides; double frieze with similar scrollings, the lower portion canted and bearing scroll pendants. Ornamentation gilded; on green-black backgrounds.

120.—

Height, 33½ inches; length, 55½ inches.

(*Illustrated*)

362—Unusual Walnut Drop-leaf Table *Umbrian, XVI Century*

Narrow oblong top, with one drop-leaf; supported on shaped ends flaring to scrollings at foot. Straight cross stretcher.

70.—

38½ *by* 19 *inches; height,* 29½ *inches; top open,* 19½ *inches.*

363—Carved Walnut Table *Piedmontese, Early XVI Century*

Rectangular, with egg-and-dart molded cornice; the front arranged with four large doors flanking two small end-on-end drawers; each enriched with a medallioned two-handled bar emitting scrollings of leaves, flowers and in the upper two bunches of grapes. On valanced stump feet.

200.—

Height, 59 *inches; width,* 39 *inches.*

364—Rosewood and Marqueterie Knee-hole Writing Desk
Venetian, Louis Seize Period

275.— On tapering legs and saltire-wise arched stretchers. The front bowed and fitted with six side drawers, centre drawer and recess knee-hole door. The front and returns are covered with a marquetcrie geometrical pattern of burl walnut; the molded and shaped top bears a handsome marqueterie motive of a king under a canopy, figures, banners and the flag of the canopy in ivory while the king's crown is inlaid in mother-of-pearl.

(*Illustrated*)

365—Oval Marqueterie Mahogany Table *Italian, XVII Century*

210.— The top inlaid with intricate borders, the convex body contracting somewhat to four cabriole legs of scrolled contour. Under the top an inlaid border, floral and *perlé-olive*, above a border of geometrical design. Sliding shelf and five drawers.

Greater diameter, 37 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

366—Andrea del Sarto Walnut Prie-Dieu *Florentine, XVI Century*

Molded oblong, sloping book rest, supported on molded panel, adorned by two very finely voluted brackets having fluted rustications and set on narrow kneeling box.

Height, 37½ inches; width, 3½ inches.

Note: This graceful type of prie-Dieu has so often appeared in paintings by del Sarto that it is known by his name.

(*Illustrated*)

367—Carved Walnut Credenza *Umbrian, XVI Century*

Dentil-molded oblong top, with bracketed frieze fitted with two doors; the front arranged with two enclosing doors paneled with gadrooned oval medallions.

Height, 45 inches; length, 60 inches.

368—Set of Six Gros- and Petit-point State Chairs

Italian, Late Renaissance

1500.— Walnut frame, with scrolled arms and armposts; front legs turned, with square feet. Large seat and back upholstered in elaborately patterned gros- and petit-point in floral designs and rich coloring; enclosing medallions decorated with a rustic belle standing between trees, one a fruit tree in which birds are perched, the others similar.

(*Illustrated*)

369—Needlework Walnut Armchair *Louis XIV Period*

120.— Back and seat covered in gros- and petit-point, displaying scrollings of flowers on deep ivory grounds.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

370—Carved Walnut Cassone *Umbrian, XVI Century*

Molded oblong lifting top, incurved frieze enriched with series of scrolled dolphins, reed-fluted on the body incurving to supports in the form of recumbent archaic lions.

Height, 25 inches; length, 61½ inches.

(*Illustrated*)

371—Carved Walnut Cabinet *Northern Italian, XVI Century*

Oblong top, elaborately enriched with varied dentil and fluted molding; the frieze enriched with varied scrollings of flowers and berries, fitted with drawer; the front arranged with two paneled enclosing doors having rosetted knobs and flanked by scrolled paneled pilasters. On molded paneled base with short bracket feet.

Height, 39½ inches; width, 31½ inches.

372—Two Gilded Walnut and Needlepoint Chairs *Florentine, XVII Century*

Straight backs, molded carved legs, cross stretchers with shell at intersection. Needlepoint, in silks of many colors, on a light ground, with scrolls, birds, grapes and flowers.

373—NEEDLEWORK WALNUT CHAISE LONGUE *Italian, XVII Century*

Composed of two bergères and one banquette. Seats, backs, arms and outside back as well as seat of banquette covered with bands of floriated and beribboned silk needlework in colors on a cream ground. Molded and curved frames on turned fluted legs.

370.—

Length, 7 feet; width, 27 inches

374—WALNUT CHEST *Isola Terra ferma (Northern Italy), circa* 1450

Front with incised eccentric decoration. Top incised with borders and in lattice pattern. The base has in front an open balustrade, above a scrolled apron incised with human figures and animals. Shows evidence of early polychroming. Rich patina.

150.—

Height, 21½ inches; length, 36 inches.

Note: "Isola Terra ferma," following Dr. Bode and Frida Schottmüller, in their attribution of a similar chest in their books on Italian Renaissance furniture, which is illustrated in Dr. Bode's at page 103 and in Miss Schottmüller's at page 48; a chest in the Figdor Collection at Vienna.

(*Illustrated*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

375—Carved Walnut Parcel-gilded Cassone

Jacopo Sansovino, Venetian, XVI Century

385.— Molded top; two forged iron handles; straight feet heavily carved. On the face under a bracketed and gilded cornice the broad central panel is elaborately carved in bold relief, and partly gilded, the ornamentation Venus reclining, within scrolls, flanked by chimeras and genii, and at the ends within panels are cartouched heads.

Length, 5 feet 7 inches.

(*Illustrated*)

376—Walnut Cabinet *Northern Italy, Isola Terra ferma, XVI Century*

140.— Oblong top, with the rim punched with small rosettes; large fall-front finely enriched with interesting group of personages within landscape before a sunk punched ground. Supported on square legs which are also enriched with engraving and have an incurved shelf stretcher.

Height, 44 inches; width, 30 inches.

377—Carved Walnut Cabinet *Florentine, XVI Century*

110.— Flute-molded oblong top; bracketed frieze, fitted with drawer; the front arranged with enclosing door and reed-fluted pilasters. On paneled and gadrooned cushion-base having claw feet. Exceptionally fine patina.

Height, 36½ inches; width, 28 inches.

378—Carved Walnut Cabinet *Piedmontese, XVI Century*

100.— Flute-molded oblong top; the frieze fitted with drawer flanked by rosetted blocks; the front arranged with rosetted enclosing door and quaint Ionic capitaled pilasters. Supported on paneled base, enriched with flaring gadroon motives.

Height, 39½ inches; width, 29 inches.

379—Carved Walnut Cabinet *Tuscan, XVI Century*

140.— Oblong; enriched with spirally fluted moldings; bracketed frieze fitted with central drawer adorned with bosses and leaf motives; similarly adorned enclosing door below flanked by rosetted half columns. On molded base having cushion of rosettes and bracket feet.

Height, 41½ inches; width, 23 inches.

No. 375—Carved Walnut Parcel-gilded Cassone
(*By Jacopo Sansovino*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

380—Rare Walnut Folding Refectory Table

Tuscan, Early XVI Century

190.— Oblong top, hinged to open. Supported on bracketed ends having valanced central stretcher, cross feet and open scrolled gates to sustain the leaf when open.

Height, 2 feet 9 inches; top open, 2 feet 6 inches; length, 5 feet 10 inches.

(*Illustrated*)

381—Carved Walnut Prie-Dieu *Tuscan, XVI Century*

140.— Loose rectangular cabinet back; fitted with moldings and three drawers; trimmed with bronze handles; bracketed table portion fitted with two drawers and two paneled enclosing doors flanked by pilasters adorned with cartouche motives and husks. Inset open supporting columns; molded and paneled kneeling block with hinged cover and bracketed feet.

Total height, 43 inches; width, 35½ inches.

(*Illustrated*)

No. 381—Carved Walnut Prie-Dieu
(*Tuscan, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

382—Carved and Inlaid Walnut Vargueño Mounted in Forged Iron
Spanish, XVI Century

$30.

Oblong cabinet, fitted with large fall-front door enhanced with gilded forged iron cornice straps, pierced and scrolled diamond motives, in which Ionic figures appear and elaborate baluster hasp. The gilded forged iron placed over panels of contemporary crimson velvet. The interior fitted with drawers and doors, elaborately columned and pendented in gilding and carved bone, sustained with central arcade of columns. Supported on six fluted and spirally twisted columns having cross feet, of a later period.

383—Gothic Carved Walnut Stall *Tuscan, XV Century*

220.

Paneled oblong back, displaying two traceried medallions flanked by fluted columns supporting a bracketed canopy, having a frieze enriched with scrolled dolphins. Shaped arms supported by open chimeric animals. Molded seat supported on panels and pilasters. The stiles of back inlaid with checker motives. On molded dais.

Width, 3 feet 5 inches; height, 8 feet 4½ inches.

Note: The dolphins in the frieze of this fine stall are the cognizance of the Dolfini family of Florence.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

384—Two Marqueterie Encoignures

Signed, L. Boudin; French, Louis XV Period

450.—

Broadly rounded front occupied by a large door, at either side of which are narrow concave and convex panels, the convexity over the stiles and continuing down the short tapering legs; scrolled skirt. The door beautifully inlaid with an interlacement of roses and other flowers in rosewood, kingwood, olivewood and satinwood. Marble top conforming to the contour of the front and molded. Signed, L. Boudin.

Height, 36½ inches; spread, 32 inches.

Note: Léonard Boudin entered the guild 1761, and ten years after was one of the most fashionable ébénistes in Paris, and was noted for his fine marqueterie.

From the Demotte Collection, Paris, 1922.

385—Inlaid Bonheur-du-jour Mounted in Cuivre Doré

French, Louis XV Period

350.

Oblong with projecting and rounded corners, on lightly scrolling legs with *cuivre doré* feet and knees in acanthus pattern; drawer of three compartments each with sliding cover; top with two doors and two drawers trimmed with open gallery. All surfaces, including the lower shelf, inlaid in exotic woods with landscapes and buildings in great variety, vases and objects of household utility.

Height, 35 inches; length, 28 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

386—Four Crimson Velvet Walnut Chairs *Tuscan, XVI Century*

160.— Open back, with scrolled terminals and large scrolled cartouche cross splat; the seat covered in contemporary crimson velvet; trimmed with velvet galloon and fringe. Supported on stretchered balustered legs.

387—Renaissance Incrusted Walnut Table *Florentine, XVI Century*

380.— On spreading angular supports connected with the top by four wrought iron braces. The supports and the top are inlaid with a great variety of imaginative motifs of engraved ivory and mother-of-pearl such as ducal arms, flower vases, arabesques, sphinxes, birds, deer and hounds.

Note: An exceptionally fine example of the early inlay of the sixteenth century. From the celebrated Ainard Collection of Paris, signed on the under side by the maker, C.C.C.

388—Walnut and Marqueterie Renaissance Centre Table *Lombardian, XVI Century*

80.— Square supports with floral hollywood marqueterie; concealed drawers. Top inlaid with border of oak leaves.

Depth, 3 feet 3½ inches; length, 4 feet; height, 2 feet 9 inches.

389—Carved Ebony Cabinet *French, XVI Century*

400.— Oblong on ball feet; two upper and two lower doors, one long drawer, and two drop drawers under the cornice. On the lower doors relief panels picturing the birth and circumcision of Christ, the remaining surface engraved with acanthus and liliform scrolls. Front of long drawer incised with floral scrolls. The upper doors exhibit treatment similar to that of the lower ones, except that the panels are octagonal within an outer stellate framing, and their subjects are Samson and Delilah and Hercules Encountering the Lion. The top drawers are carved in relief with figures and scrolls and the keyholes are escutcheoned. The upper doors, incised on their inner sides with flowers and fruit, disclose within, thirteen drawers, all incised in floral motive, and two small doors whose inner sides have marqueterie ornamentation. The marqueterie is continued in the inner cabinet which has twelve small drawers and at the back of a niche a painting of a garden with fountain. The outer ends of the upper section also incised with flowers.

Height, 6 feet 3 inches; length, 4 feet 7 inches.

Note: These ebony cabinets with their fine detail reveal the high state of art in the Renaissance period. Two similar ebony cabinets are preserved in the Cluny and one in the Musée des Arts Décoratifs, in Paris.

(*Illustrated*)

160.— 386 A— Chaises (2)

No. 389—Carved Ebony Cabinet
(*French, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

390—Pastiglia Cabinet — *Venetian, Late XVI Century*

110.— Molded oblong top, with paneled frieze fitted with drawer; the front arranged with two enclosing doors and flanking paneled pilasters; the ends similarly paneled to front. Finely enriched with scrollings of tulips and leaves variously on deep green and old-red backgrounds in gilding. Unusual type.

Height, 35½ inches; width, 33 inches.

391—Carved Oak Court Cupboard — *Southern French, XVI Century*

460.— Oblong, with corners chamfered. Molded base forming a shelf, with a considerable space above it and with paneled back, which together with two front stiles supports the cupboard on top, which has two doors and two drawers. These and the panels which complete the sides are finely carved in relief with bird and dolphin scrolls, fruits and cherub-heads: the stiles have turned baluster enrichment.

Height, 5 feet; length, 4 feet 7 inches.

(*Illustrated*)

392—Painted and Gilded Screen — *Venetian, XVIII Century*

65.— In a richly carved and molded frame on trestles resting on a shaped oblong platform. The screen panels are painted with vases of flowers in natural colors on a soft jade-green ground; carved and decorated on both sides.

Height, 4 feet; width, 25 inches.

No. 391—Carved Oak Court Cupboard
(*Southern French, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

393—Carved Walnut Cabinet *Tuscan, Early XVI Century*

Molded oblong top; the frieze with central drawer flanked by leaf-enriched half vase motives set above interior pilasters formed at leaf-scrolled heads; these flank two enclosing doors and are flanked by open reeess eolumns.

Height, 37½ inches; length, 38 inches.

(*Illustrated*)

No. 393—Carved Walnut Cabinet
(*Tuscan, Early XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

394—Carved Walnut Prie-Dieu — *Montuan, Late XVI Centnry*

50.— Flute-molded oblong top, canted over rusticated pilasters; sloping front arranged with drawer, enriched with medallioned heads and rosettes; enclosing door below with rusticated stiles occupied by the figures of bride and groom standing under Gothic traceried arches having Ionic pilasters. Molded kneeling box with hinged cover, the front adorned with patrician cognizances within medallions, a displayed eagle, castle and dragon. On rosetted bracketed feet.

Height, 37½ inches; width, 27 inches.

395—Set of Four Embroidered Red Velvet Walnut Side Chairs
Italian, XVII Centnry

100.— Scrolled seats and backs, the backs arched; tapering legs turned with rings and knobs. Upholstered in red velvet, with gold and silver embroidery of elaborate floral design.

396—Carved Oak Choir Stall — *French Gothic, XV Centnry*

325.— Four seats. Exterior of ends carved with tracery and scrolls, inner sides of seat walls carved in relief with dragons and other animals, birds and scrolls. The miserere seats carved in high relief with conventional figures.

Height, 3 feet 11 inches; length, 9 feet 2 inches.

From the Demotte Collection, Paris, 1922.

397—Val d'Aosta Gothic Carved Oak Writing Desk
Southern French or Northern Italian, XV Centnry

100.— Occupied on the front by an imaginative composition of Gothic transoms in upright and inverted spandrel leaf carvings, on the returns; the back shows an arched knee hole and two drawers enriched with Gothic strap work.

Height, 2 feet 9½ inches; length, 3 feet 6½ inches; depth, 1 foot 7 inches.

398—Inlaid Desk — *French, Louis XVI Period*

100.— Oblong with quadrilateral tapering legs, one long drawer and two narrow deep ones with open knee-span between. Inlaid on all sides with scrolls and floral designs in exotic woods.

Length, 35½ inches.

399—Carved Walnut Credenza *Umbrian, XVI Century*

250./

Dentil and flute-molded oblong top; the front skilfully arranged with three doors, enriched with diamond motives and scrolled panels at crown and foot; these parted by pilasters developing demi-figures and pendants of fruit. On claw feet.

Height, 54¼ inches; length, 70 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

400—Gothic Carved Oak Bench

Northern Italian or Southern French, Early XV Century

570.—

The back paneled with four varied Gothic traceries. Straight arms and shaped arm rests. Solid beam seat. Exceptional state of preservation.

Height, 4 *feet* 2 *inches; length,* 5 *feet* 10 *inches; depth,* 1 *foot* 6 *inches.*

(*Illustrated*)

No. 400—Gothic Carved Oak Bench
(*Northern Italian or Southern French, Early XV Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

401—Important Carved Walnut Refectory Table

Venetian, Late XVI Century

425.— Massive molded top in one piece; molded frieze, supported on finely scrolled lyre-shape ends developing central leaf cartouche and scrolled feet. Exceptionally well valanced with molded cross stretcher reinforced with scrolled brackets at either end.

Height, 2 *feet* 9 *inches; length,* 10 *feet* 10 *inches; width,* 2 *feet* 1 *inch.*

(*Illustrated*)

402—Carved Walnut Refectory Table *Tuscan, XVI Century*

Similar to preceding.

400.—

No. 401—Important Carved Walnut Refectory Table
(*Venetian, Late XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

403—Carved Walnut Refectory Table *Florentine, XVI Century*

570.— Very fine broad oblong top, with imbricated frieze fitted with two drawers. Supported on broad lyre-shaped ends developing intricate volute scrollings, claw feet and central pear-shaped motive. Finely arranged cross stretcher developing at four points scrolled shell motives, cartouche centre and scrolled shafts.

Height, 2 feet 6 inches; length, 8 feet 6 inches; width, 3 feet 10½ inches.

404—Large Walnut Renaissance Refectory Table

Tuscan, XVI Century

175.— Massive molded and clamped top. Supported on beautifully scrolled vase-shaped ends having bracketed cross feet and finely valanced stretcher.

Height, 2 feet 8 inches; length, 9 feet 6½ inches; width, 2 feet 2 inches.

405—Quattrocento Fourpost Bed in Carved Walnut

Lombardian, Late XV Century

300.— The posts slender columns incised and carved in relief in various sections and supporting elaborate finials. Stretchers carved at top and bottom with spiral moldings. On a quadrilateral dais of beechwood carved in relief with interlacing Gothic scrolls. Tester with a frieze showing ten embroidered panels on a red ground embroidered in formal design. The panels exhibit various episodes in the lives of Christ and the Saints.

Height, 6 feet 11 inches; length of base, 7 feet 7 inches; width of base, 6 feet 4 inches.

406—Carved Walnut Bedstead *Italian, XVI Century*

200.— On four legs turned in vase form and resting on square molded feet. Stretchers in a grooved and reeded design at either side of a leaf carving. The shaped headboard has a scrolled cresting intricately carved. Dark patina. Fine preservation.

Length, 7 feet; width, 5 feet; height of head, 4 feet 9 inches.

(*Illustrated*)

407—Carved Walnut Bed *Tuscan, XVI Century*

125.— Posts with knob finials, the upper portion spirally twisted and the lower portion in vase and ring motive; feet square. Head and foot carved with scrolls and the head with three open arches supported by twin vase and ring balusters. Stretchers molded.

Height, 5 feet 5 inches; length, 6 feet 6 inches; width, 4 feet 8 inches.

408—Carved Walnut Bed *Tuscan, XVI Century*

875.— Round posts, grooved, reeded and carved in relief with leaves, ribbon scrolls and medallions. Head and foot carved with scrolls, and the head with five open arches and a balustrade.

Height, 5 feet 7 inches; length, 7 feet 1 inch; width, 4 feet 2 inches.

THIRD AND LAST SESSION

SATURDAY AFTERNOON, JANUARY 31, 1925

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2:15 O'CLOCK

Catalogue Numbers 409 to 576 inclusive

MISCELLANEOUS OBJECTS, ITALIAN, FRENCH AND ENGLISH SILVER

409—Two Sculptured and Gilded Figurines *Sienese, XVI Century*

Flora and Pomona. Standing figure wearing classic garb and carrying a cornucopia. On scrolled and molded base centred with amorino-head. Slightly polychromed.

Heights, 14 inches

410—Decorated Gourd *Italian, XVI Century*

Depressed circular; beautifully engraved on red body with coroneted initial G. and R. Satyr-mask below, scrollings and mythological figures.

Height, 10½ inches.

411—Two Repoussé Silver-plated Hanging Lamps *Italian, XVII Century*

Gadrooned and scrolled urn-shape; the collar enriched with flanged scrollings and cherubs' heads; the body with scrolled honeysuckle motives. Supported on three chains to a small canopy; fitted for electricity. The handles and heads gilded.

Height, 37½ inches.

412—Chiseled Silver Incense-holder *Italian, XVI Century*

Boat-shaped, with molded cover having pinnacles at ends and one-half hinged to give access to receptacle; the body enriched with gadroons and acanthus leaves. Pierced sifting spoon for same.

Length, 9 inches.

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413—Silver Soup Tureen *Italian, XVIII Century*

Oval bowl-shaped, surmounted by a spray of pomegranates; on four dragon's claw feet. Lion's head masked ring handles. Interior gilded. Enriched with cartouches bearing the initials F.B. The silver tray with scalloped and molded edge, oval centre. Hall marked.

(*Illustrated*)

414—Silver Rhytum *Early French*

Shaped as an Etruscan cup on a trefoil body rising through the head of a female. A very uncommon creation of the silversmith's art. Hall marked M. P. Fleur-de-lys of France crested by the royal crown.

Height, 6¾ *inches.*

415—Georgian Silver Chocolate Pot *English, dated* 1805

Vase-shaped, covered with a rich repoussé decoration of acanthus scrolls surrounding a centre cartouche. The neck enriched with grapevines, C-scrolls and oak leaf borders. Engraved lipped cover bearing an urn-shaped finial. Curved fluted handle. London hall marks, 1805.

Height, 12¼ *inches.*

416—Silver Statuette *Florentine, Late XVII Century*

Full-length standing figure of a female saint with long curling hair, her hands folded in front of her. On rectangular base with the coat of arms of the Strozzi family, and a Latin inscription.

417—Charming Repoussé Plate *Florentine, XVII Century*

65.— Jove's Libation. Seated figure, surrounded by gods and goddesses on the Olympian Hills; Venus, Juno, Mercury and Diana are seen grouped amidst attendant nymphs and warriors. A most excellent specimen of Florentine XVII century silversmith's craftsmanship.

Diameter, 8 inches.

(*Illustrated*)

418—Gothic Silver Altar Boy's Censer *Florentine, XV Century*

110.— Double tiered, high pinnacled cover; enriched with crenelated towers parting pierced arcadings; surmounted by open imbricated dome. Supported on three chains to high domed canopy. Urn-shaped body with circular foot, adorned with leaf scrollings.

Total height, 29½ inches.

419—Silver Statuette *Flemish, circa* 1805

300.— Standing figure of the Archangel Saint Michael with wings, habited in Roman armor with mailed corselet, steel helmet with starred spike, and laced buskins. At his feet crouches a toad. On triangular molded base, with incurved sides, serpent-entwined bearded masks and thyrsi at angles, having panels of green veined marble inserted. Hall marked.

Height, 3 feet 6 inches.
Weight, 59¾ pounds net, without three marble pieces of the case.

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420

421

420—Chiseled Repoussé Silver Vase *Hindu-Siamese, XVI Century*

Graceful oviform, with expanding foot and molded straight collar. Enriched with arcaded panels of scrollings and animals, and series of bandings developing leaf and scroll motives. *Height, 9 inches.*

110.—

Note: An exceptionally fine and mature specimen of Asiatic silversmith's art.

421—Chiseled Repoussé Silver Vase *Hindu-Siamese, XVI Century*

Similar to preceding. Larger arcaded panels with figures of native divinities amid scrollings. *Height, 9 inches.*

110.—

Note: An exceptionally fine and mature specimen of Asiatic silversmith's art.

422—Rock Crystal Jewel Casket *French, XVI Century*

Brilliant and clear rock crystal carved with sharp precision as an eight-pointed star and set in a silver-gilded mounting with hinge.

Diameter, 5 inches.

45.—

423—Enameled Gold Watch *Moricaud, Geneva, XVIII Century*

Bezel enriched with small pearls; the back finely enameled in colors with oval medallion occupied by family group surrounded by wreath in ivory and gold on black ground.

424—Repoussé Silver-plated Torchères *Italian, XVII Century*

Reeded baluster shaft, adorned with cherubs' heads and scrollings; urn-shaped top fitted with electric candle. Supported on elaborately scrolled tripod base, enriched with further cherubs' heads and scrollings.

Height, 56 inches.

425—Two Repoussé Silver-plated Torchères *Italian, Late XVII Century*

Similar to preceding.

426—Gold and Silver Inlaid Flintlock Horse Pistol *Abruzzi, XVI Century*

Shaped walnut stock, beautifully enriched with elaborate floral scrollings and chiseled butt. The barrel with scrollings in gold. Fine lock chiseled with varied military trophies; signed, Taddeo, the famous Italian Armorer. Inscribed on barrel (translated): This pistol was given by Pius IX to the General of the pontifical army, Baron Herman Kanzler, the day after the battle of Mentana as a memento of his heroism at the battle.

Length, 23 inches.

Note: Taddeo dell' Aquila, the famous Armorer, was especially noted for his beautifully inlaid and chiseled pistols. His principal patron was the Barberini Pope Urban VIII.

427—Illuminated Manuscript on Vellum. Horæ *French, Early XV Century*

Horæ Beatæ Mariæ Virginis, cum Calendario. (Calendar and some Prayers in French.) *Written in Gothic characters on one hundred and sixty-four leaves of vellum. With one large miniature with full border, nine other full borders and over one hundred and fifty lateral borders, beautifully illuminated in burnished gold and colors in modified ivy-leaf design with small colored flowers interspersed, and hundreds of handsomely illuminated initial letters, line-ends and small capitals.* 8vo, early stamped sheep over oaken boards, binding in poor condition, corner of first leaves mouse-eaten.

7⅜ inches by 5⅜ inches.

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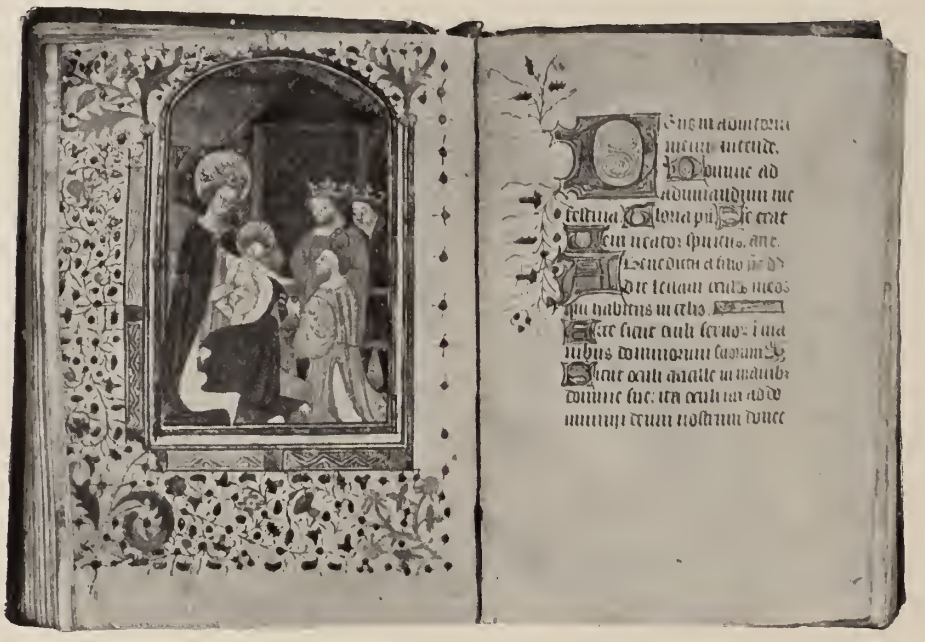


428—Illuminated Manuscript on Vellum. Horæ

French, Late XIV Century

150.— Horæ Beatæ Mariæ Virginis, cum Calendario. (Calendar in Old French.) *Illuminated Manuscript of the French or Norman School, probably late Fourteenth Century. Written in Gothic characters in red and black, on one hundred and seventeen leaves (one blank) of vellum, with ten miniatures painted in colors and gold, each within full border of ivy-leaf design with colored floral corners, two other full borders and nine semi-borders, all of similar design, illuminated in burnished gold and colors; hundreds of initials, line-ends and small capitals also illuminated.* 16mo, old calf, with *monstrance* blind tooled in centre of each side, red edges. Binding worn, eaves somewhat soiled.

5¾ inches by 4 inches.

Note: A desirable Book of Hours, with charming and unusually well-executed miniatures and other illuminations. Some of the miniatures are slightly rubbed.

With signature of *Michel Marchand, de Neuilly,* 1799-1800, on fly-leaves and dates on some margins.

GOTHIC AND RENAISSANCE FORGED IRON

429—Two Polychrome Forged Iron Wall Lights

Venetian, XVI Century

50.— Unusual angularly scrolled support, enriched with numerous lily blossoms. Three prickets for candles.

Extension, 34½ inches.

430—Two Bronze and Forged Iron Wall Brackets

Tuscan, XVI Century

75.— Oblong rodded back and cross bar terminating in an annular ring for light and sustaining a brass bobêche and socket with pendant. Unusually well-scrolled bracket having central brass rosette.

Extension, 25 inches.

431—Two Gilded Forged Iron Wall Brackets

Venetian, XVII Century

40.— Double pierced cartouche backs, from which emanate scrolled bars supporting a very long pricket. Enriched with fine acanthus leaves and berries.

Extension, 21½ inches.

432—Gilded Forged Iron Bracket

Venetian, Late XVI Century

17.50 Very unusual rodded scroll arm, enriched with tendrils, lateral scrollings and oak leaf cusped lily for candle.

Height, 7 feet.

433—Gothic Forged Iron Lavabo Stand

Tuscan, Early XVI Century

200.— Circular top, enriched with pierced fleur-de-lys; supported on short shaft and traceried tripod legs; at back an ascending rod with scrolled bracket terminating in a griffin's head.

Height, 42 inches.

(*Illustrated*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

434—Two Gothic Forged Iron Torchères
Tuscan, Late XV Century

140.— Faceted square expanding shaft balustered about centre. Supported on flat strap tripod legs. Long pricket crown sustaining revolving annular ring with further pricket. Spiral supports and rudimentary animal enrichment.

Height, 59 inches.

435—Gilded Forged Iron Lantern
Venetian, XVII Century

40.— Hexagonal glazed body, enriched with floral scrollings, bossed dome and repoussé pendant with leafage and gadroons.

Height, 29½ inches.

436—Gothic Wrought Iron Candelabrum
Florentine, XV Century

130.— Slender central shaft, terminating in a pinnacle and supporting a very unusual open pear-shaped revolving basket sustaining two annular tiers bearing prickets for candles. On scrolled and traceried tripod legs.

Height, 6 feet 5 inches.

(*Illustrated*)

437—Two Gilded Forged Iron Convent Gates *Tuscan, XV Century*

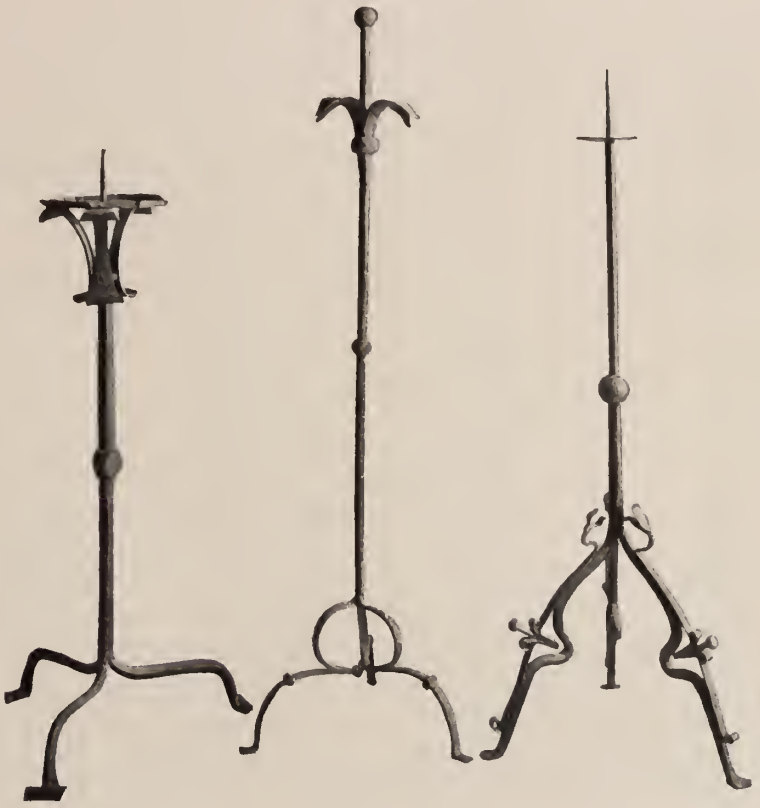
675.— Oblong; the panels entirely wrought with ogival motives having at foot a panel of similar devices crowned by a molding; at centre an arched hinged opening with similar motives for converse with strangers. Two side hinging panels. Small wings for same of similar pattern.

Height, 70 inches; total width, 60 inches.

438—Two Gilded Forged Iron Convent Gates *Tuscan, XV Century*

675.— Similar to preceding.

Height, 70½ inches; total width, 56 inches.



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439—Two Gothic Forged Iron Torchères *Tuscan, XV Century*

140.— Bossed circular shaft with long pricket and bobêche. Supported on traceried Gothic tripod legs with rudimentary splayed feet.

440—Gothic Forged Iron Easter Torchère *Tuscan, XV Century*

90.— Hexagonal shaft, with finely faceted baluster about centre; chiseled with waved and stellate motives, supporting revolving bracketed bobêche and pricket. On low unusually well-scrolled tripod legs.

Height, 51½ *inches.*

441—Gothic Forged Iron Standard *Tuscan, XV Century*

70.— Slender standard, balustered about centre. Supported on Gothic arched feet; at crown a further baluster with cusped lily and terminal ball.

Height, 64½ *inches.*

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442—Important Forged Iron Fire-guard *Tuscan, XVI Century*

Oblong frame, surmounted by two open baskets at ends and shell-motived scrolled pediment. Circular shafts intricately open bracketed and flanged towards foot; sustaining swinging bracketed baskets. On broad arched and scrolled strap feet enhanced with flutings.

Height, 61 *inches; width,* 61 *inches.*

(*Illustrated*)

443—Two Bronze Andirons *Florentine, XVII Century*

Bulbous baluster shaft, enriched with gadroons. Supported on open scrolled base centred with a fleur-de-lys.

Height, 35½ *inches.*

444—Rare Forged Iron Insignia *Venetian, XVI Century*

260.— Open oblong frame, occupied in the centre with a finely modeled figure of The Phœnix in Flames. Exceptionally fine border of scrolled laurel leaves, berries and flowers, rosetted at corners.

Height, 2 feet; length, 2 feet 3½ inches.

Note: Exceptionally well forged specimen of great merit.

(*Illustrated*)

445—Forged Iron Balcony with Gate *Venetian, Early XVII Century*

175.— Three oblong sections, the centre swinging as gate; each section enriched with open wave-motived frieze finely hampered; open scrolled border having husk lilies. The centre with scrolled cartouche, blazoned on the gate with double-displayed eagle; the sides with medallion occupied by queenly bust.

Height, 3 feet 1 inch; total length, 11 inches.

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446—Forged Iron Weather-vane *Venetian, XVI Century*

Supported on round shaft, with pierced back sustaining a rampant lion. Traces of gilding exist.

200.—

Height of vane, 7 feet 1 inch.

Note: An extremely rare Venetian weather-vane. Several are illustrated in the *Bollettino delle Arti* of the Public Instruction, Rome.

447—Forged Iron Lantern and Bracket *Venetian, Early XVI Century*

155.—

447

L-shaped bracket, very beautifully pierced with rosetted double scrollings supported by a brass scrolled and pierced dragon. Contemporary lantern; tapering five-sided with glazed panels and open scrollings at crown and foot. Rare.

Height, 18 inches; extension, 14½ inches.

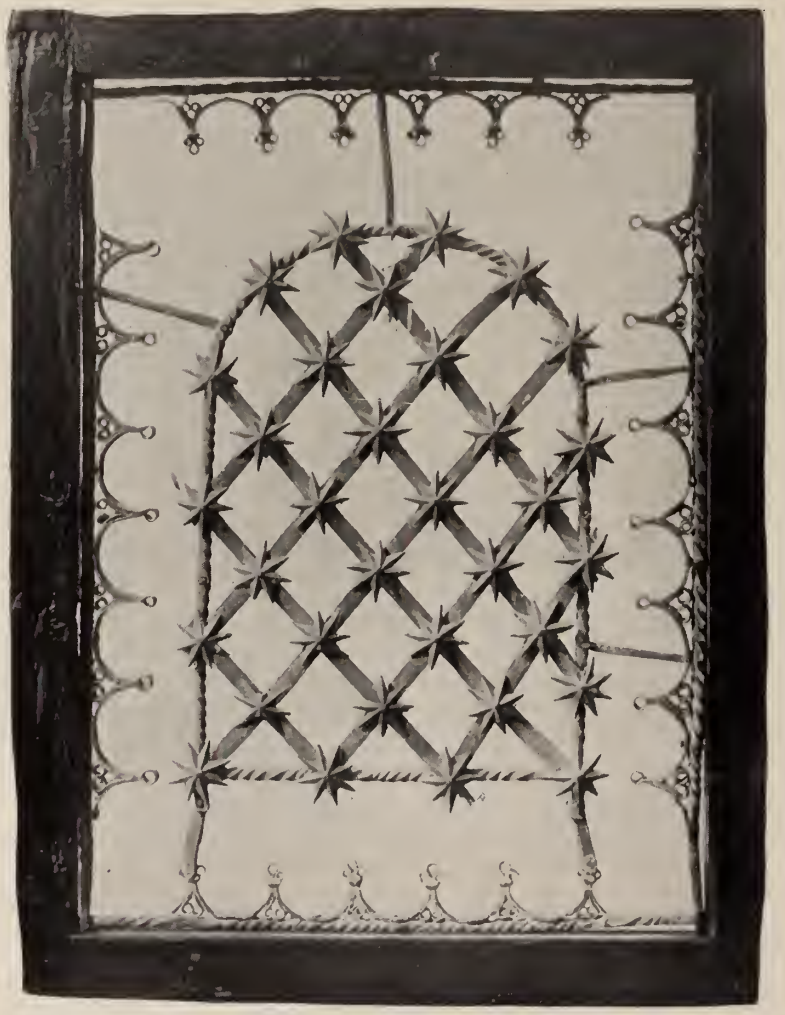
448—Gothic Forged Iron Revolving Candelabrum *Italian, XV Century*

110.—

A broad ribbon-scroll tripod supports a slender quadrilateral column with chamfered corners, which sustains a revolving circular structure of three tiers, connected by ribbon-scroll brackets and bearing fifteen candle sockets.

Height, 5 feet.

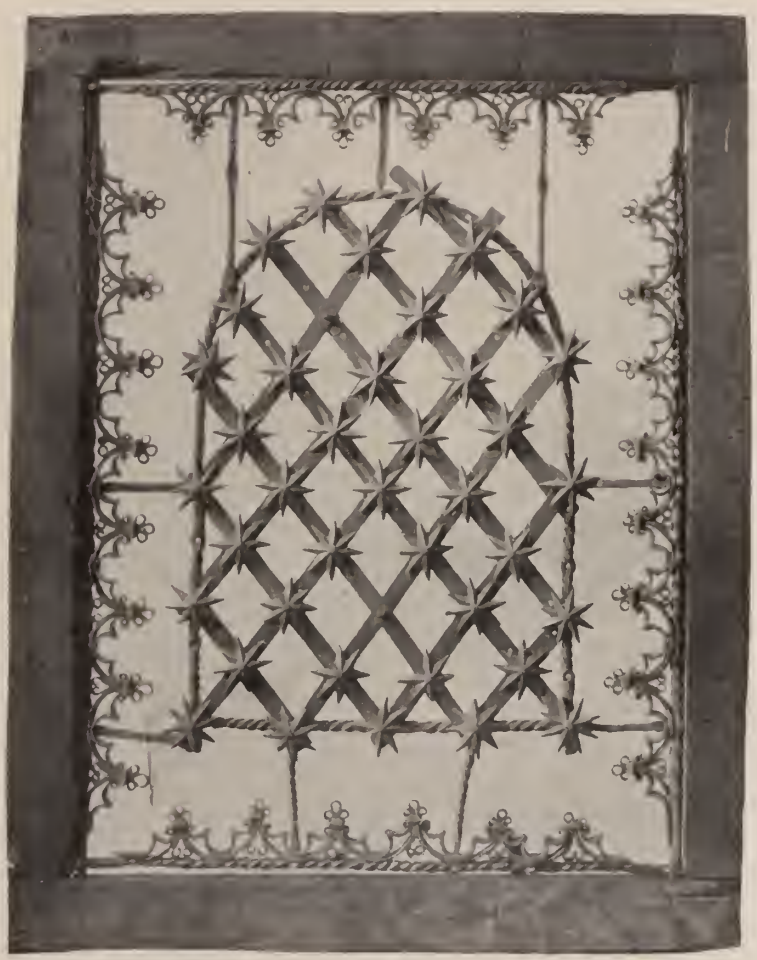
448



449—Gothic Forged Iron Casement *Venetian, XV Century*

150.— Oblong, with central round arched panel defined by spiraled rodding and developing a diamond lattice, stellated at intersections. The outer edge similarly spiraled to centre and finely enriched with dainty arched tracery; spiraled bars sustain the central panel. In oak frame.

Height, 47½ inches: width, 36 inches.



450—Gothic Forged Iron Casement *Venetian, XV Century*

Oblong, with central round arched panel defined by spiraled rodding and developing a diamond lattice, stellated at intersections. The outer edge similarly spiraled to centre and finely enriched with beautiful trifoliate tracery; spiraled bars sustain the central panel. In oak frame.

Height, 47½ inches; width, 36 inches.

150.—

40.- 450 f - Grill

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XV AND XVI CENTURY BRONZES

451—Bronze Bell *Italian, XVI Century*

Conventional shape with rectilinear loop handle. Chiseled ornamentation in relief, representing pairs of angels supporting armorial bearings, and between them other arms incised "Conte Grompo"; leaf borders. Dark, greenish-black patina.

50.—

Height, 5 inches.

452—Faldistorium in Bronze and Forged Iron *Tuscan, XVI Century*

Bell-shaped feet and upright arms of vase form with globe finials of bronze, the balance of the frame of iron. Cushion and wings upholstered in red brocatelle and sheepskin of the period. Rare.

120.—

Height, 34 inches; width of seat, 23 inches.

(*Illustrated*)

453—Forged Iron and Brass Faldistorium

Florentine, Early XVI Century

625.— Curule-shape, terminated with ribbed bulbous motives at crown and globular brass motives at foot. Loose seat covered in contemporary Genoese cut and uncut crimson-ivory velvet.

(*Illustrated*)

454—Two Gothic Bronze Pricket Candlesticks *Sienese, XV Century*

Finely flanged baluster shaft, with molded cusp bobêche and round spreading foot.

150.— *Height*, 19½ *inches.*

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MATTEO CIVITALI

Tuscan: 1435—1501

455—*BRONZE BUST*

205

Height of bust, 4 inches

St. Sebastian. Bust of the Saint with upturned face, flowing hair, Florentine skull-cap and ringed nimbus. Dark patina. On square pedestal of gilded wood.

ALESSANDRO VITTORIA

VENETIAN: 1525—1608

456—*TWO BRONZE CANDLESTICKS*

340.—

Height, 6 *inches*

Graceful three-handled vase-shaped bobêche, enhanced with cartouched heads of amorini. On molded circular base enriched with acanthus leaves; supported on the backs of three pearl festooned youthful satyrs seated on small scrolled brackets. Rich deep patina.

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JACOPO SANSOVINO

VENETIAN: 1477—1570

457—*LARGE BRONZE INKSTAND*

275.-

Height, 13½ *inches*

POMONA. Standing figure on gadrooned urn-shaped stand, supported on three winged satyrs having short hoof feet and scrolling bodies. Rich golden-brown patina.

ADRIAN DE VRIES

HOLLAND: 1560—*circa* 1603

458—*BRONZE GROUP*

Height, 12¼ *inches*

800.—

TRIUMPH OF VIRTUE. Virtue symbolized by a lightly draped graceful nymph standing and having her right knee on a crouching figure of a hoary headed figure of vice, represented as an old man. On square base. Very beautiful rich patina.

Note: The eminent sculptor de Vries was born at the Hague and was the favorite pupil of Jean de Bologne.

From the Fairfax Murray Collection, London.

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ALESSANDRO VITTORIA

VENETIAN: 1525—1608

459—*BRONZE COVERED INKSTAND*

220.—

Height, 11 *inches*

Incurved triangular urn-shape; with pendant and centering festooned masks of nymphs. Supported on volute scrolled straps resting on incurved triangular molded base having antique rouge marble plinth. Peaked triangular cover developing cartouched centres, grotesque heads at corners. Surmounted by a beautiful amorino bearing a cornucopia. Rich deep patina.

WORKSHOP OF RICCIO DA PADUA

LATE XV CENTURY

460—*BRONZE INKSTAND*

160.—

Height, 7 inches

Molded triangular base with scrolled claw feet, supporting at front two covered vase-shaped receptacles having pinnacled hinged covers, enriched with displayed eagles and leaf motives; at back a standing, winged and draped nymph carrying a cornucopia for taper in her left hand. Deep rich green-brown patina.

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IL RICCIO (ANDREA BRIOSCO)
1470—1532

461—*BACCHANALIAN FESTIVAL*

225.— *Latten Bas-relief*: *Height*, 11⅛ *inches; length*, 45 *inches*

At left under a festooned and columned temple is a pedestaled figure of Bacchus, toward which an ecstatic group of bacchantes, satyrs and amorini are approaching. Many of the persons play musical instruments, others carry poles garlanded with grapes. Old Silenus brings up the rear in his triumphal chariot drawn by goats. Rich gray-green patina.

Note: A careful study of the details of this striking representation, made to be executed in bronze, gives it a dignified place among the very best works of Riccio showing the powerful imagination of his poetic and unsurpassed conceptions.

IL TRIBOLO (NICCOLÒ PERICOLI)
FLORENTINE: 1500—1550

462—*A RIVER GOD*

Cire Perdue Bronze Group: *Height*, 15½ *inches*

Figure of an ancient long bearded man, reclining upon a rocky base and supporting himself with left arm, the other clasps a large water jar enhanced with spray of grasses, the mouth downward. The group allegorical of the source of a river. Rich golden and deep toned patina.

975.— *Note*: A striking example of the work of Il Tribolo, pupil of Sansovino and fellow worker with Michael Angelo. In the Bargello Museum, Florence, there are two figures of River Gods—one, No. 167, is identical with this; it is catalogued as the work of Niccolò Pericoli. See Rossi; Archivio Storico dell' Arte, page 6; Supino, Catalogo del R. Museo Nazionale di Firenze, 1893, page 413.

Illustrated in the Comte Stroganoff Catalogue, plate C11.

(*Illustrated*)

462A— Base

No. 462—A River God (*By Il Tribolo*)

NICCOLÒ ROCCATAGLIATA

VENETIAN: *Circa* 1593—1636

463—*LARGE BRONZE KNOCKER*

700.-

Open back with leonic mask at crown holding a festoon in mouth; a bucolic head as striking plate. The hinged knocker in the form of a running lion carrying a ball in its forepaws. Deep rich patina. Mounted on oval panel.

XV, XVI AND XVII CENTURY VELVETS AND EMBROIDERIES

464—Velvet Chasuble with Embroidered Orphreys

English, XIV Century

500. The velvet a rich and glowing deep blue; the orphrey embroidered in silks and gold. The embroidered figures though worn retain their striking expression. The crucifixion on its gold ground is extraordinarily well preserved. A rare piece of much importance.

From the Georges Seligmann Collection, Paris.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

465—Chasuble Front — *German, XV Century*

500.— Green brocatelle, on which is a cruciform embroidered in gold and silks. At crown singing angels appear above a group depicting The Birth of Our Lord. Figures of saints are on the arms of the cross; and below is presented The Death of the Virgin. She is surrounded by holy men. At the base are two further saints.

From the Georges Seligmann Collection, Paris.

(*Illustrated*)

466—Embroidered Velvet Chasuble — *English, XV Century*

160.— Ruby velvet embroidered in formal floral patterns in gold, and carrying richly worked orphreys in gold and silver. These include richly wrought medallions of Saint Catherine and other saints, with intermediate decorations of birds and floral scrolls.

(*Illustrated*)

No. 466—Embroidered Velvet Chasuble

No. 465—Chasuble Front

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

467—Needlepainted Velvet Chasuble *Italian, Early XV Century*

525

Blue velvet with a brilliant sheen, adorned with unusual orphreys on the front, a line of Gothic lettering, as well as trees and flowers. The great Cross on the back is decorated with nearly a score of figures, all depicting biblical scenes: The Annunciation, The Birth of Our Lord, and The Death of the Virgin. The embroidery is in silks and gold. The figures are remarkably well preserved, especially in their expressions.

From the Georges Seligmann Collection, Paris.

(*Illustrated*)

No. 467—Needlepainted Velvet Chasuble
(*Italian, Early XV Century*)

468—Royal Louis Quatorze Genoese Jardinière Velvet Hanging *XVII Century*

1450.—

Rectangular. Varicolored velvet, cut, on a white ground, in a pattern of scrolls, flowers and leaves, enclosing oval medallions of baskets of flowers and leaves. Four breadths.

Total length, 14⅓ *yards.*

(*Illustrated*)

469—Two Royal Louis Quatorze Genoese Jardinière Velvet Hangings *XVII Century*

1650.—

Similar to preceding. Three breadths in each.

Total length, 22 *yards* 33 *inches.*

470—Velvet Altar Frontal *English, XV Century*

320.—

Double-headed eagles within fine vermiculate scrolls with fleurs-de-lys, and numerous other devices are found from one end to the other. At centre is a Virgin within a glory. The embroidery is in gold, silver, and silken threads.

Height, 3 *feet* 6 *inches; length,* 7 *feet* 3 *inches.*

From the Vente Gay, Paris.

From the Georges Seligmann Collection, Paris.

(*Illustrated*)

No. 470—Velvet Altar Frontal

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

471—Superb Salon Hanging of Cut Green Drap d'Or Velvet
By Jean Bérain; French, XVII Century

8000.— Exquisite *drap d'or* field, woven in cut and uncut jade-green velvet, with jardinières of rare blossoms, supported by facing rampant lions of archaic character within tasseled scrolled strap-medallions, surmounted by perched birds and tasseled canopies and flanked by kneeling figures. *Length, approximately,* 109 *yards.*

Note: The cartoon for this glorious hanging was executed by Jean Bérain (1638-1711) and is of his early and best period. James Penderel-Brodhurst, the eminent authority on Bérain, says of him: "He was the oracle of taste, the supreme pontiff whose fiat was law in all forms of decoration."

CAFAGGIOLO, FAENZA, CASTEL DURANTE, CASTELLI AND URBINO MAJOLICAS

472—Porcelain Elephant *Corean, Early XVI Century*

10.— Standing figure archaically modeled; the ears colored with a reddish tone. *Length,* 7 *inches.*

473—Two Famille Rose Candlesticks *Chinese, XVIII Century*

40.— Vase-shaped shaft; on scrolled tripod base. Enriched in enamels with bands of flowers, large leaf motives and symbols. On turned feet.
Height, 11 *inches.*

474—Two Faience Vases *Venice, XVI Century*

110.— Ovoidal with incurved mouth; decorated with medallions occupied by saintly figures; field of rich blue reserves with rosetted scrollings of large leaves in yellows.
Height, 11¾ *inches.*

475—Two Majolica Faience Vases *Venice, XVI Century*

190.— Globular; enriched with medallioned heads of ancient men. Blue field reserved with ivory and yellow scrollings of flowers and berries.
Height, 11 *inches.*

476—Faience Dish of Fruit *Faenza, XVI Century*

20.— Gadrooned and scalloped circular dish filled with fruit and nuts in naturalistic colors. *Diameter,* 10 *inches.*

477

478

477—Faenza Majolica Plate *Italian, XVI Century*

Orpheus and Cupidon. Shallow oval cavetto and broad flaring marli which has a molded and beveled rim. Decorated in characteristic hues of yellow, orange, green, blue and white with panels of imbrications and panels bearing conventional scrolls. Within the cavetto an allegorical composition representing the powers of music.

Diameter, 15¾ inches.

275.—

478—Urbino Coupe *Italian, XVI Century*

In the form of a shell, resting on a smaller shell foot, the large shell modeled as a large human head, the open jaws touching the scroll sides of the shell. Exterior brilliantly glazed with a decoration of stripes. In the interior an allegorical river god, lying against reeds and emptying a jar of water.

Diameter, 7½ inches.

From the Fairfax Murray Collection, London.

230.—

479—Majolica Vase *Cafaggiolo, XVI Century*

Globular, with incurved neck and foot. Decorated with yellow and blue scrolled and geometric bandings.

Height, 11 inches.

45.—

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

480—Italian Faience Puzzle Cup — *Pesaro, XVII Century*

50.— Deep circular body, with latticed upper portion decorated with orange and green flowers; the rim with bull's head as spout. High loop handle with fruit and leaves in high relief.

Height, 17 *inches.*

481—Two Faience Vases — *Venice, XVI Century*

Globular; enriched in yellows and blues with medallioned heads of Roman warriors; the field with scrollings of large leaves and flowers.

240.— *Height,* 11¼ *inches.*

482—Lustred Gubbio Dish — *Italian, Early XVI Century*

Shallow and ovoidal, flaring from an oval foot. Modeled with leaves in relief pressed up from beneath; between them small bosses as a part of conventional painted figures. At the centre a mounded medallion with the figure of the infant Saint John in relief. Glazed in pale yellow, pale rose, blues and orange, and beautifully lustred. An important specimen, obviously in the manner of Maestro Giorgino.

240.— *From the Fairfax Murray Collection, London.* *Diameter,* 7 *inches.*

483—Majolica Dish — *Gubbio-Urbino, XVI Century*

Deep circular dish, with flaring marli. Decorated with nymph, symbolic of music; seated opposite a stream having an elaborate villa on its farther bank. Dated 1529 under foot.

60.— *Diameter,* 6 *inches.*

(*Illustrated*)

484—Castel Durante Amatorio Plate — *Italian, XVI Century*

Depicting the head and shoulders of a woman observed in back view with head turned over her left shoulder and seen more than in profile. It is drawn in white and a soft green and the background is a brilliant black. On a scroll is the inscription in blue: Evera Bella.

250.— *Diameter,* 9½ *inches.*

From the Fairfax Murray Collection, London.

(*Illustrated*)

485—Majolica Amatorio Dish — *Castel Durante, XVI Century*

Deep incurved circular dish. Decorated in blues and yellows, with head of a maiden in typical costume of the period. Initialed on label, AB.

100.— (*Illustrated*) *Diameter,* 8½ *inches.*

No. 484—Castel Durante Plate

483

485

No. 483—Majolica Dish

No. 485—Majolica Amatorio Dish

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

486—Two Cafaggiolo Alberelli *Tuscan, XV Century*

500.

Cylindrical with lightly spreading foot and sloping shoulder and underbody. Glazed in rich lapis-blue and yellow, with gray, pale violet and green. The principal decoration portrait busts of a citizen and his daughter, very vivid portrayals of the subjects represented, and at foot bands of Gothic inscriptions.

Height, 7½ inches.

487—Large Cafaggiolo Pitcher *Tuscan, XV Century*

Ovoid with short neck, pinched spout, and broad, flat loop handle. Principal decoration a large enwreathed medallion on the front, in green, blue and yellow on gray-white ground, enclosing a feline quadruped with three flowers in its paw, the coat of arms of the Orso family whose name appears at the top of the shield. The rest of the surface of the pitcher diapered in liberal floral scrolls. Rare.

100.—

Height, 16 *inches.*

Note: The Orso family gave three Doges to Venice.

From the Fairfax Murray Collection, London.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

488—Hispano-Moresque Plaque *XV Century*

2 7 5.

The entire surface, both superior and inferior, brilliantly glazed, decorated and lustred. On the flaring rim trefoils in relief on a ground of scrolls, on the straight sides of the cavetto a simulated inscription, and on the bottom of the interior, which has a spirally fluted boss, other floral decoration; all in brilliant lustre on a cream ground.

Diameter, 16 *inches.*

From the Fairfax Murray Collection, London.

(*Illustrated*)

No. 488—Hispano-Moresque Plaque (*XV Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

489—Decorated and Gilded Faience Vase by Doctor Carlo Antonio Grue *Castelli, XVIII Century*

700.—

Ovoidal, having a bell-shaped flaring foot and low dome cover with knob finial. Richly decorated in colors and gilding. The cover and base enriched with classic figures, cupids and mascarons.

Depicting subject, Moses Striking the Rock; numerous figures in the foreground of a continuous landscape; reverse with further groups of figure resting.

Height, 24 inches.

Note: Dr. Carlo Antonio Grue is recognized as the master of all the Castelli painters of faiences.

(*Companion to following*)

489A—Decorated and Gilded Faience Vase by Doctor Carlo Antonio Grue *Castelli, XVIII Century*

700.—

Similar to preceding. Depicting bucolic scenes; in one, a group of peasant women watering a flock of sheep at a trough near a well, and further personages. On the cover and base and classic figures, cupids and mascarons.

Height, 24 inches.

Note: Dr. Carlo Antonio Grue is recognized as the master of all the Castelli painters of faiences.

(*Companion to preceding*)

(*Illustrated*)

No. 489A—Decorated and Gilded Faience Vase
Depicting Bucolic Scenes
(*By Doctor Carlo Antonio Grue*)

490—Pastiglia Coffret *Florentine, XVI Century*

60.— Rectangular molded body; with hinged cover enriched with circular medallion bearing equestrian Roman warrior; surrounded by scrollings and leaf moldings. The front with enthroned kingly figure and attendants.

Length, 6½ *inches.*

491—Romanesque Sculptured Limestone Torchère *Tuscan, XIII Century*

70.— Molded square columnar form, enriched with archaic heads, dolphin, saints and the evil one.

Height, 12 *inches.*

Note: A rare example of early Romanesque sculpture.

492—Carved Wood Statuette *French, XV Century*

275.— Saint Barbara. Standing figure, in flowing robes, leaning against a crenelated tower, an open missal in her hands, her long curling hair flowing over her shoulders. Partly polychromed.

Height, 21½ *inches.*

(*Illustrated*)

493—Carved Statuette of Saintess *Florentine, Early XVI Century*

Standing figure, with bust and hands painted in naturalistic colors: wearing contemporary Botticelli green velvet robe enriched with crimson and gold brocatelle frontal panel bordered with medallioned gold embroidery. *Height, 27½ inches.*

100.—

(*Illustrated*)

494—Two Rare Gothic Sculptured Walnut Flag Pole Supports *Venetian, XIII Century*

Modeled in the form of archaic recumbent lions, having very grotesque heads and aperture in small of back for flag pole.

Height, 12½ inches; length, 19 inches.

140.—

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

495—Sculptured Walnut Statuette *Sienese, Early XV Century*

The Holy Virgin. Graceful swaying standing figure with voluminous flowing robes; her hair curling to neck. She wears a naive thoughtful expression.

120.—

Height, 45½ inches.

ANTONIO AMADEO

LOMBARDIAN: 1477—1522

496—*TWO CARVED AND GILDED WOOD STATUES*

150.—

Height, 23 *inches*

Upstanding figures of youthful female guardian angels. In mail and flowing robes of gold. Their long curling hair falls over their shoulders. The expressive sweetness of features is characteristic of this great master.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FLORENTINE SCHOOL

LATE XV CENTURY

497—*MADONNA AND CHILD*

325 *Marble Bas-relief: Height, 27½ inches; width, 20½ inches*

Three-quarter length, haloed seated figure of the Holy Mother, facing almost to right, regarding Her lightly draped Son seated on Her knees and held by Her right hand. She wears a lawn hood and draped delicately chiseled robes. Above, at either side, are two winged cherub-heads. Fine warm patina. In polychromed, gilded and carved architectural frame.

Note: The sculptor of this bas-relief, evidently a fellow worker of Rossellino's, was much influenced by him; for the composition bears many analogies to the works of that Master.

BENEDETTO DA MAIANO

FLORENTINE: 1442—1498

498—*THE HOLY FAMILY*

125.

Polychromed Stucco Bas-relief within Painted Shrine

Height, 31 *inches: width, closed*, 19½ *inches*

The Madonna, seen at half-length gazing downward toward the little St. John at lower left. She holds Her Son in Her arms, who wears a necklace and holds His Mother's hand with His right. He also benignly regards St. John. Above at corners are cherubic heads. Rich brown-toned patina before blue backgrounds. In panel under is a large winged head of a cherub. The two flanking doors are enriched on inner sides with two saintly figures in tempera. Molded cornice.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

BENEDETTO DA MAIANO

FLORENTINE: 1442—1498

499—*MADONNA AND CHILD*

400.— *Circular, Polychromed Stucco Bas-relief: Diameter, 23 inches*

The smiling beautiful Virgin, Her head toward left graciously contemplating Her Son seated on Her knees. She is seated and seen at helf-length, wearing haloed hood and reddish robe partially covered by an old-blue mantle. Rich patina. In gilded circular frame, carved with laurel wreath.

(*Illustrated*)

No. 499—Madonna and Child
(*By Benedetto da Maiano*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

LUCA DELLA ROBBIA

FLORENTINE: 1475—1550

500—*MADONNA AND CHILD*

(Polychromed Stucco Bas-relief)

1200.—

Height, 4 feet 7 inches; width, 2 feet 9 inches

Most engaging half-length figure turned to right almost in profile and looking downward slightly smiling at Her chubby Son, Who is held in Her arms and is playfully lifting Her hooded mantle from Her head with His right hand. She wears loose, embroidered robes and a mantle and stands before a rudimentary landscape. The bas-relief is within a contemporary decorated architectural frame.

Note: There is a very decided analogy between this fine bas-relief, with its playful atmosphere and one illustrated by Dr. William Bode in *Florentiner Bildhauer,* page 169, which is in the possession of V. von Benda, Vienna. This latter, however, is very different in coloring, and has not the matchless high patina resembling the glaze of terra-cotta which invests that in the Tolentino Collection.

(*Illustrated*)

No. 500—Madonna and Child (*By Luca della Robbia*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANDREA DELLA ROBBIA

FLORENTINE: 1435—1525

501—*TWO HEADS OF YOUTHS*

925.— *Height (each), 11 inches; width, 10½ inches*

Each finely modeled and glazed in ivory, with blue circular shell background having spandrils of ivory. The two heads set in oblong crimson velours panel.

DESIDERIO DA SETTIGNANO

FLORENTINE: 1457—1485

502—*MADONNA AND CHILD*

1050.— *Stucco Bas-relief: Height, 24 inches; width, 14½ inches*

The charming figure of the Virgin, seen at half-length, regarding Her Son held closely to Her by Her hands. He is about to kiss Her neck. She wears a halo over a small hood and finely draped robes. The background festooned at crown. Rich warm patina simulating antique yellow marble. In carved gilded and polychromed frame.

(*Illustrated*)

No. 502—Madonna and Child
(*By Desiderio da Settignano*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANTONIO ROSSELLINO

FLORENTINE: 1427—1478

503—*MADONNA AND CHILD*

375.—

Alto-rilievo Stucco in Polychrome

The very beautiful smiling Madonna looks downward and holds Her Son. Enriched with festooned shell motives. She wears a halo over Her hood, close robes and an ample mantle. Her curly-haired Son is haloed and is attired in a loose red robe. His right hand raised in benediction.

ANDREA DELLA ROBBIA

FLORENTINE: 1435—1525

504—*THE HOLY VIRGIN*

225.

(*Enameled Terra-cotta*)

Height, 17 *inches*

Bust-length, of thoughtful mien; wearing a hooded mantle over hair curling to shoulders, the mantle caught at breast with cherub's head; lavender pink robe with yellow embroidery. Pierced, gilded and carved halo.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

FIORENZO DI LORENZO

PERUGIAN: 1445—*Circa* 1525

505—*ST. SEBASTIAN*

925.—

(*Polychromed Stucco Bas-relief in Arched and Bracketed Niche*)

Height, 57½ *inches; width*, 25 *inches*

The Saint, wearing curling hair and loin-cloth, is bound to a column, His body cruelly pierced with numerous arrows. Gilded background and frame sustained on leaf-scrolled brackets.

Note: Very rare, for few sculptures were executed by this great painter. This fine stucco has slight variations from the figure of St. Sebastian in his well-known painting. Dr. Mason Perkins, who examined this exceptionally large stucco, gave it to Fiorenzo di Lorenzo without question.

(*Illustrated*)

No. 505—St. Sebastian (*By Fiorenzo di Lorenzo*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

506—Egyptian Mummy in Polychromed Sculptured Case

375.—

Ptolemaic, III Century B.C.

The cypress case in the form of an Egyptian dignitary. Richly painted in tempera; the gilded face with blue hood, the body and limbs with numerous bands of most interesting symbols and floral motives. The top lifts, disclosing well preserved mummy having on the winding sheet similar enrichment of symbols to the exterior.

Height, 5 feet 9 inches: width. 1 foot 5½ inches.

507—Sculptured Istrian Stone Mantelpiece *Umbrian, XVI Century*

600.—

Molded cornice and frieze, enriched with reeded flutings interrupted by mantled strap-scrolled cartouche occupied by coat of arms and at bracket ends with masks of nymphs; deeply scrolled jambs with festooned and scrolled amorini heads; deep returns to top.

Height, 6 feet 8½ inches; length, 6 feet 11 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

XV, XVI, XVII AND XVIII CENTURY TAPESTRIES

508—Early Renaissance Flemish Tapestry

1500.—

The Return from the Hunt. In the rectilinear field triumphant hunters are returning from a hunt; a led horse carries the body of a dead stag. The leader is armed with a sword, and after him come trumpeters and halberdiers; dogs also join the procession. Wide border of flowers and fruit. *Height,* 11 *feet* 4 *inches; width,* 12 *feet.*

509—Renaissance Tapestry *Flemish, Early XVI Century*

850.—

Wild Animals in Landscape. The main design retaining the spirit of the Gothic. The panel, within pillars, depicts a lion destroying a horse, with birds and a fox in the foreground, in the background a man on horseback riding before a castle. The wide border of Renaissance flowers, fruits and vegetables. *Height,* 9 *feet* 9 *inches; width,* 7 *feet* 5 *inches.*

510—Flemish Renaissance Tapestry *XVI Century*

1700.—

Hercules and Dejanira. At left foreground the burly figure of Hercules is seen, wearing classic garb and carrying over his right shoulder his famous club and over his arm the symbolic Nemean lion-skin. He addresses his wife, Dejanira, who stands near him, wearing beautiful robes. She is at the edge of a stream which issues from the colonnade of an Italian garden seen beyond them, which is crested with a wooded elaborate palace, partially seen in the far distance. Woven in rich harmonious colors; having fine broad compartmented borders, displaying at centre crown a panel, sustained by caryatids and occupied by a figure of the winged Icarus on his ill-fated flight across the sea; the sides with allegorical figures within canopied niches; the centre of foot with a panel similar to the crown, occupied by a figure of Achelous, the river god, the conquered rival of Hercules. Between these motives are jardinières and clusters of fine fruit, amidst which birds and figures of Pan are seen. Executed in similar rich colors to the field.

Height, 13 *feet* 5 *inches; width,* 10 *feet* 9 *inches.*

511—Enghien Renaissance Tapestry *Early XVI Century*

1550.—

Verdure and Animals. Woven on a light ground, in blues, greens and browns, with large acanthus leaf scrolls, trees, flowers, birds and animals, including two camels, and in the upper background with a mountainous landscape, a castle and other buildings. Border of flowers, fruits, leaves and birds. *Height,* 10 *feet* 4 *inches; width,* 9 *feet* 10 *inches.*

512—Superb Gothic Enghien Tapestry *French, Late XV Century*

2050.— Within a border of flowers and fruits a rectangular field of flowers and fronds and amidst them deer and foxes, in rose and blues, fawn and gray-white, on a dark brown ground.

Height, 8 feet 10 inches; width, 6 feet 7 inches.

513—Rare Aubusson Tapestry Carpet *French, XVIII Century*

350.— Rare weaving, displaying the pattern on both sides; resonant black field displaying finely bordered oblong panels alternately occupied by bouquets and wreaths of crimson and pink roses. Border of branches of similar roses and buds interrupted by scrolled leaf motives.

8 feet 2 inches by 7 feet 1 inch.

Note: Aubusson carpets of this type woven alike on both sides are exceedingly rare; the one herewith is in a remarkable state of preservation.

514—Gothic Biblical Tapestry *Swiss, dated* 1613

1750.— Our Lord and the Woman of Samaria at the Well. Christ is seated wearing voluminous robes, about centre of a flower-decked rising landscape. He converses with Samaritana who is at right of a large well-head drawing water, her bucket standing on the coping of the well-head. In the foreground quaint field animals and birds disport themselves. Three disciples of Our Lord and a running stag are in the distance before a large edifice crested with wooded hills. Woven in fine harmonious colors. Labels at crown and foot bear lengthy biblical inscriptions in Gothic lettering reading, "The water that I will give you will make life everlasting," and "O! Lord, forgive me, that I may not thirst eternally." (St. John IV, 14-15.) Signed with the weaver's mark, A. M. H., and date 1613 or 1513. *Height, 32 inches; width, 32 inches.*

GOTHIC AND RENAISSANCE CABINETS, TABLES, CASSONI, BENCHES, TAPESTRY AND NEEDLEWORK ARMCHAIRS

515—Carved and Pierced Bone Dressing-mirror

Spanish, Late XVI Century

90.— Oblong case on four bracket feet, with slant-front, which drops, revealing one long interior drawer; one exterior drawer; rectangular mirror swinging between slender columns and having a scrolled cresting. The entire surface intricately carved and pierced in conventional diaper and large geometrical motives. *Height, 26 inches; width, 19 inches.*

516—Carved Walnut Lectern *Florentine, XVI Century*

Canted book-rest, elaborately carved with cartouche and scrollings on front and ends; the pediment with scrollings, masks and floral finials. The back opens forming small receptacle. Molded oblong base with drawer and ends, enriched with similar scrollings to rest.

100.—

Height, 18½ *inches; width*, 11½ *inches.*

Note: This delightful lectern was in the Malatesta family, Lords of Rimini, and bears the monogram I.S., representing Isotta and Sigismondo of that family.

517—Carved Walnut Folding Lectern and Chess-board

Tuscan, Early XVI Century

90.— Folding cartouche back, enriched with ivory coat of arms surrounded by fine leaf scrollings. Oblong molded base with sliding cover at back to give access to receptacle for chessmen. The top with inlaid ivory chessboard and leaf border; the front with ivory elephant and rosettes.

Height (open), 15 inches; width, 9 inches.

Note: This charming bibelot bears the coat of arms of the Malatesta family; Lords of Rimini; the cognizance, the elephant, is their crest.

(*Illustrated*)

518—Carved Walnut Hat Rack *Northern Italian, XVI Century*

60.— Molded oblong top; supported on leaf-scrolled open brackets. Paneled back with seven pegs finely enriched with interlaced scrollings.

Length, 48½ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

519—Walnut Cupboard-desk *Florentine, Early XVI Century*

Slant-front which lifts; one door. Stiles richly carved in bold relief with female busts, flowers and leaf pendants. Dark patina.

130.—

Height, 31 inches; width, 21 inches.

From the Fairfax Murray Collection, London.

(*Illustrated*)

520—Carved and Gilded Walnut Cassone *Florentine, XVI Century*

Molded lifting top, enriched with dentil-molding; the front arranged with cartouche and shell oval medallion surrounded by a border of running vine leaves. Interesting acanthus leaf bracketed pilasters having festoons, flutes and Ionic capitals. On spirally fluted cushion base with claw feet; the ornamentation gilded. Forged iron bail lifting handles.

200.—

Height, 23½ inches; length, 65½ inches.

521—Inlaid Rosewood Commode — *Italian, XVIII Century*

Rectangular; the frieze fitted with narrow drawer enhanced with floral oval medallions; two drawers below inlaid with imbrications, central oval medallion and scrolled drawers. Mounted in *cuivre doré* with satyr-mask escutcheons and rosette ring handles. Supported on tapering square legs. Fine tapestry dove marble top inlaid with border of yellow and statuary marble exhibiting concentric rings. The corners of rosettes in varicolored marbles.

Height, 38½ inches; length, 44 inches.

(*Illustrated*)

522—Inlaid Rosewood Side Cabinet — *Italian, XVIII Century*

Similar to preceding.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

523—Carved Walnut Cradle with Illumination in Gold

Florentine, XVI Century

100.—

Solid rockers, molded and decorated on both sides, the outer sides with Neptune's horses and floral scrolls. The exterior of the cradle a mass of elaborate relief carving in various moldings and bands of floral tracery. Scrolled crestings at head and foot. On these and on the sides four escutcheons, including those of the Martelli and Piccolomini families.

Height, 35 inches; length, 41½ inches.

Note: A very similar example is in the Musée des Arts Décoratifs in Paris and is illustrated in Frida Schottmüller's book on Italian Renaissance Furniture, page 128.

524—Carved Walnut Coffret *Venetian, XVI Century*

200.—

Leaf-molded lifting top; oblong body with flanged satyr-mask at corners. Fruit and leaf-molded base with claw feet; the top and panels of four sides enriched with serolled strap cartouches occupied by varied reclining goddesses. Fine patina. The interior with fluted rim and cartouche; under side of lid enriched with painting depicting Apollo and a satyr entertaining Jove and Juno with music. Lined with green damask.

Height, 9½ inches; length, 20 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

525—Painted and Carved Walnut Cassone *Umbrian, XV Century*

125

Finely valanced and molded oblong sunk hinged cover; the front arranged with two arched panels having imbricated spandrils and columnar-like supports; enriched with vases of archaic flowers in low tones. Dated 1479; on molded base.

Height, 28½ inches; length, 54 inches.

526—Gothic Walnut Hall Seat *Italian, XV Century*

160.— Molded top-rail surmounting back, and molded seat front, below which is deeply cut a narrow line of arches. Scrolled arms. Fine preservation. Light patina. Old-red velvet seat cushion.

Height, 3 *feet* 11½ *inches; length,* 6 *feet* 5 *inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

527—Carved Walnut Cabinet *Tuscan, XVI Century*

225.—

Flute-molded oblong top; the frieze fitted with drawer enhanced with laurel garland; the front with enclosing door having scrolled leaf satyr-mask and surrounding border of laurel leaves; the pilasters developing amorini heads, sprays of blossoms and long leaves. Supported on bracketed base adorned with base and scrolling leafage; set on a cushion of spiraled gadroons terminating in rudimentary claw feet.

Height, 53½ inches; width, 36½ inches.

528—Carved Walnut Cabinet *Florentine, XVI Century*

Molded top, with paneled and bracketed frieze; the front arranged with sunk paneled door centred by an elaborately cartouched coat of arms blazoned with an eagle, flanked by pilasters of caryatids with tapering pedestals. On molded base, with claw feet.

450.—

Height, 41½ inches; width, 37½ inches.

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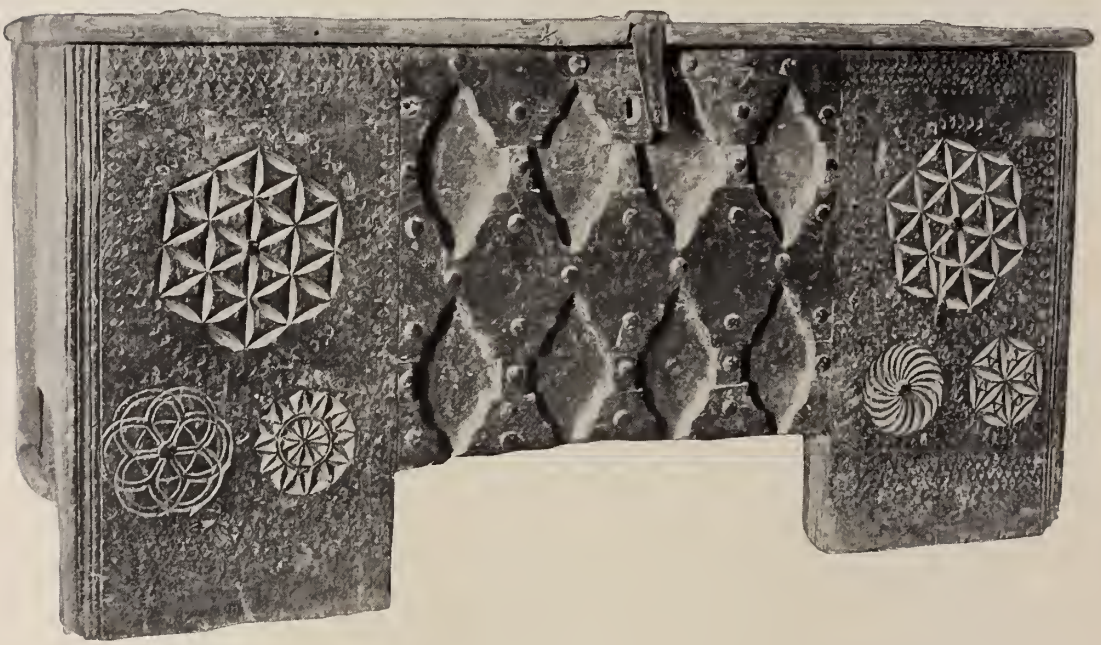


529—Gothic Carved Cassone *Val d'Aosta, Early XV Century*

275.— Molded oblong lifting top, enhanced with original forged iron strap hinges terminating in fleur-de-lys and hinged hasp. The front having sunk lozenge panels at centre flanked by diapered and floral medallions.

Height, 29½ inches; length, 56½ inches.

(*Illustrated*)

530—Decorated Lacquer Cassone *Holland, XVII Century*

225.— Molded lifting top and frieze adorned with key pattern; the front and ends finely decorated in gilding and colors, numerous ancient ships of war before green-black grounds. On molded and gilded base.

Height, 22½ inches; length, 56 inches.

(*Illustrated*)

No. 530—Decorated Lacquer Cassone

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

531—Carved Walnut Stipo and Stand *Florentine, XVI Century*

Sunk molded oblong top; the frieze adorned with two Ionic heads above scrolled pilasters of atlantes; fall-front enriched with brass escutcheon in the form of a double-displayed eagle. The interior fitted with drawers and enclosing door. Stand with frieze drawer and boldly voluted bracket supports having balustered stretcher. Exceptionally fine patina.

Height, 54½ inches; width, 31½ inches.

532—Carved Walnut Writing Desk and Cabinet *Tuscan, XVI Century*

230.— Rectangular; upper portion with molded cornice; fluted pilasters with extremely rare cartouche capitals, fall-front writing tablet disclosing interior fitted with drawers. Lower portion with panel, pilasters, enclosing door and dentil-molded frieze; on bulbous feet.

Total height, 60½ inches; width, 35 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

533—Vernis Martin Cabinet *Venetian, Early XVIII Century*

450.—

Molded oblong top, incurved at front; fitted with four drawers of similar contour; trimmed with brass bail handles and scrolled escutcheons; bracketed pilasters. The top, drawers and ends most daintily painted with figures of rustics within landscapes, groups of classic figures illustrating the life of Venus; these posed on black ground surrounded by borders of old-red enhanced with gilding.

Height, 32 inches; width, 26 inches.

534—Two Lacquer Encoignures *English, Early XVIII Century*

Serpentined front, arranged with two paneled doors, central and flanking pilasters, enriched in gilding with Chinese figures and landscapes. On molded base having stump feet. Light yellow molded marble top.

380.

Height, 40½ inches; width, 28 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

535—Carved Walnut Cabinet *Tuscan, Late XVI Century*

Flute-molded oblong top; leaf bracketed frieze fitted with two paneled end-on-end drawers having brass lion-head and ring handles; the front arranged with two paneled doors, enriched with flute and bead moldings; trimmed with brass knobs. Flanked by atlantes on the pilasters; supported on interestingly scrolled molded base with claw feet. Very rich brown patina. *Height, 38½ inches; length, 42½ inches.*

700.—

536—Renaissance Walnut Prie-Dieu Cabinet *Florentine, XVI Century*

Lunette front fitted with two doors and two drawers and carved in the most delicate manner with conventionalized holly scrolls and guilloche borders. Gadrooned moldings and stiles superbly carved with fruit festoons and dies of scrolled acanthus leaves. A cabinet created by a master designer. Remarkable patina.

Width, 3 feet; height, 3 feet 2 inches; depth, 2 feet 4 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

537—Renaissance Tapestry Walnut Armchair *Ligurian, XVI Century*

675.—

Oblong back and seat, covered in finely woven Brussels tapestry of the period. The back occupied by subject The Triumph of Cupidon; the triumphal car drawn by four white horses; the seat with festooned bouquet of flowers flanked by figure of Psyche. Woven in mellow harmonious colors; the back with scrolled terminals; flat arms with baluster supports, on square legs having pierced frontal stretcher and cross bracketed feet.

538—Needlework Threefold Screen *French, XVII Century*

Oblong folds, with advanced pediment at crown. Covered with exceptionally well wrought petit-point displaying finely scrolled husk medallions occupied by vases of flowers and bouquets in several of which fine fruit and vegetables appear. Executed in rich harmonious colors, the medallions with ivory grounds; the general field being of a very beautiful azure-blue. In an exceptional state of preservation.

2550.—

Height, 6 feet 10 inches; width, 4 feet 4 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

539

539—Gothic Carved Walnut Cassone *Northern Italian, XV Century*

325.— Hinged oblong top; unusual front paneled with four Gothic arcades of varying tracery, flanked at each end by a double lanceolate window surmounted by a rosette; the ends enriched with stellated rosettes and blossoms. Supported on massive square legs.

Height, 34 inches; length, 51 inches.

Note: A very similar example is illustrated in Dr. Bode's, *Italian Renaissance*. New York, 1921, page 125.

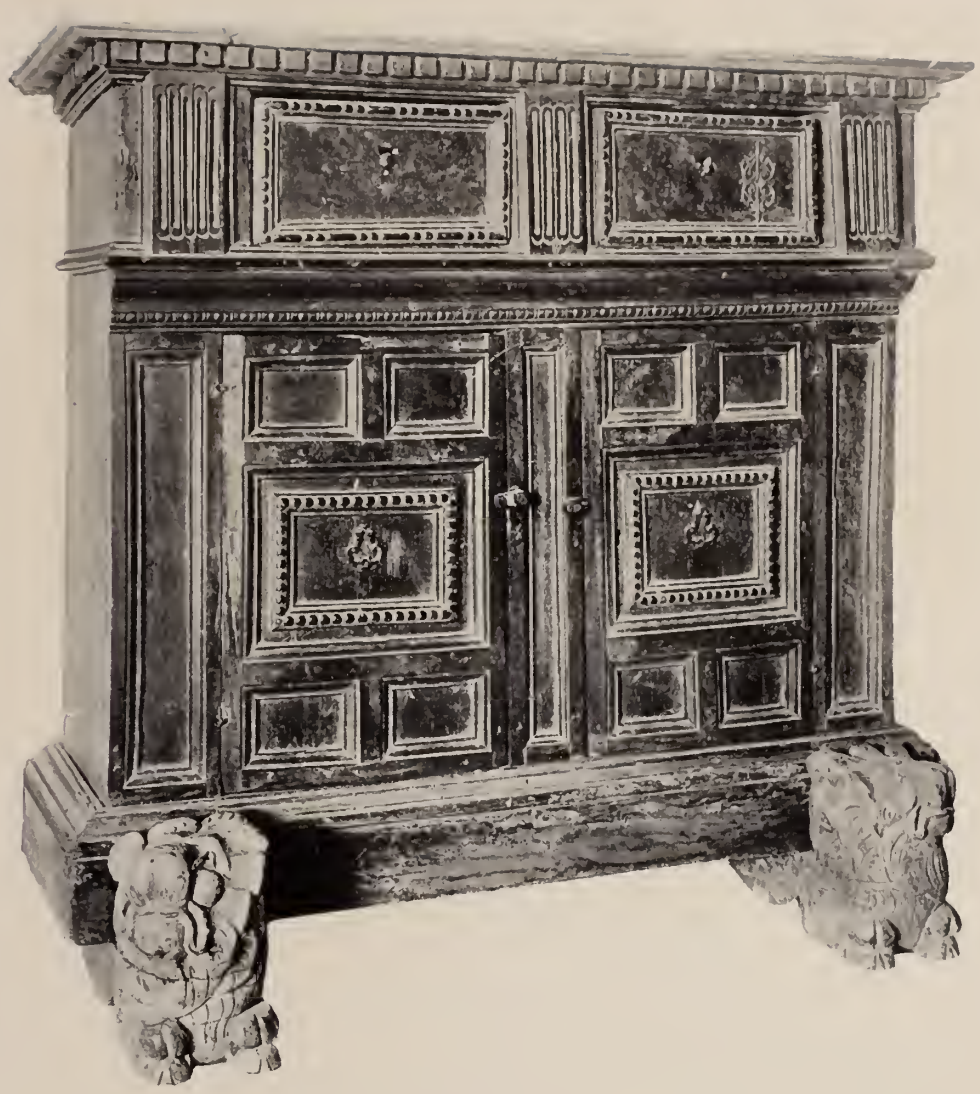
(*Illustrated*)

540—Gothic Carved Walnut Cabinet *Tuscan, Late XV Century*

200.— Dentil-molded oblong top; the frieze fitted with two drawers molded with bead and reel motives parted and flanked by fluted blocks above molded pilasters. The front enclosed by two doors each having five panels. On molded base sustained on two archaic recumbent lions.

Height, 38 inches; length, 39½ inches.

(*Illustrated*)



No. 540—Gothic Carved Walnut Cabinet

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

541—Dantesca Chair *Italian, Early XV Century*

The heavy walnut frame of the conventional form, serolled throughout with the exeeption of the straight stretehers which rest on the floor; the members quadrilateral with rounded eorners, and the two parts folding eharaeteristieally upon eaeh other. Within the front at the erossing is carved a fine rosette. Fine dark patina. Original leather seat and baek. Rare.

(*Illustrated*)

542—Dantesca Carved Walnut Chair *Florentine, XV Century*

Folding eurule legs and supports whieh sustain deeply serolled arms terminating and adorned with earved rosettes inlaid with ivory and light-toned woods, the upper sides of arms and supports similarly enhaneed at intervals. Original oblong back and seat of brown hide. Rare.

543—Savonarola Chair *Florentine, Early XVI Century*

Unusual form, folding, with lion-claw feet, heavily scrolled arms and back, the back having a channeled molding. Ancient green velvet cushion.

200.—

(*Illustrated*)

544—Gold-enriched Tapestry Walnut Armchair *Early XVII Century*

Four-sided tapering baluster supports and arm rests. Molded and voluted scrolled arms. Shield-shaped back and seat covered with Flemish tapestry, woven with a figure of a gardener. The back with imaginative vegetation of fruit and flowers and a bird perched on a branch. In brilliant colors heightened with gold thread. The chair is trimmed with unusual tapestry galloon recalling the studding of bronze nails.

325.—

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

545—Renaissance Walnut Tapestry Settee and Four Armchairs
Late XVI Century

1800.—

Oblong back and seat, covered in beautifully woven Flemish tapestry. Open arms terminating in leaf scrollings; baluster supports and legs well-stretchered. *Height of settee, 3 feet 10 inches; length, 5 feet 10 inches.*

(*Illustrated*)

546—Renaissance Tapestry Walnut Sofa *Louis XIII Period*

950.—

Oblong back, double serpentined at crown; wings serolling into arms and seat, covered in verdure tapestry of the period. Supported on finely serolled legs having frontal and double H-stretchers.

Height, 40½ inches; length, 61 inches.

(*Illustrated*)

No. 545—Renaissance Walnut Tapestry Settee and Four Armchairs
(*Late XVI Century*)

No. 546—Renaissance Tapestry Walnut Sofa
(*Louis XIII Period*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

547—Needlework High Back Settee *French, Louis XIII Period*

Extra high oblong back, serpentined at crown and seat covered in gros-point developing finely serolled clusters of varied fruit; executed in mellow harmonious colors on deep ivory grounds. Open serolled arms and legs having double H-stretcher.

Height, 53½ inches; width, 46 inches.

548—Two Sculptured Walnut Sacristy Tables

Florentine, XVI Century

260.— Oblong top; the frieze finely enriched with chimeric scrolled animals facing a central label inlaid with sacred inscription "Ave Maria." Supported on caryatids embodying masks of cherubs and leafage.

Height, 33½ *inches; width*, 29½ *inches.*

Note: These two tables of most interesting craftsmanship are in their original state of preservation.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

549

549—Renaissance Walnut Tavolino *Florentine, Early XV Century*

Resting on four urn-shaped balusters, its aprons carved in delicate leaf and shell patterns while the dies are enriched with carved rosettes. The top is inlaid with festoons and its molded edge finely carved with acanthus. There is a centre drawer working upon a concealed spring device.

Length, 19½ *inches; diameter,* 13 *inches; height,* 9¾ *inches.*

Note: A charming document of the artistic beauty in all forms of domestic life in Italy under the Medici. A small table used by the nurses at Baptism. In its proportions it is a perfect illustration of architectural treatment of furniture.

(*Illustrated*)

550—Carved Walnut Credenza *Tuscan, XVI Century*

Flute-molded oblong top; the frieze fitted with three drawers having flutings and sculptured heads as handles; the front arranged with four caryatids parting a central panel; two flanking doors. Cushioned and fluted base with rudimentary claw feet.

Height, 40 *inches; length,* 64 *inches.*

(*Illustrated*)

551—Carved Walnut Credenza *Umbrian, XVI Century*

Molded oblong top; the frieze fitted with two husk-enriched drawers flanked and parted by amorini heads; the front arranged with two enclosing doors developing masks centering large oval scrolled shell motives.

Height, 46½ *inches; length,* 65 *inches.*

(*Illustrated*)

No. 551—Carved Walnut Credenza (*Umbrian, XVI Century*)

No. 550—Carved Walnut Credenza (*Tuscan, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

552—Carved Walnut Writing Desk *Tuscan, XVI Century*

350.— Finely fluted and molded oblong top; the frieze fitted with two fluted drawers. Supported on a cabinet having two paneled enclosing doors, flanking pilasters and finely scrolled brackets. On molded base.

Height, 32½ inches; length, 52 inches.

Note: A table of this rare type is illustrated by Dr. Bode in his *Italian Renaissance Furniture*, New York, 1921, page 66, and also by Frida Schottmüller in her *I mobili e l'abitazione del Rinascimento in Italia*, Torino, 1921, page 165.

553—Carved Walnut Credenza *Umbrian, XVI Century*

375.— Oblong, the top carved with a molding at the edge, the base heavily gadrooned; carved claw and turned knob feet. Three drawers and two doors. Front and ends deeply carved as arched entrances to stone buildings, with floral spandrils, and in conventional scroll and shell motives. Doors and drawers with wrought iron scrolled drop handles. Important example of the Italian Gothic period. Interesting patina.

Height, 45½ inches; length, 51 inches.

(*Illustrated*)

No. 553—Carved Walnut Credenza)
(*Umbrian, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

554—Carved Walnut Credenza *Umbrian, XVI Century*

Flute-molded oblong top; the frieze fitted with two drawers having looped bronze handles; the front arranged with two enclosing doors developing architectural portals which are extremely interesting from their perspective. Bracket pilasters adorned with acanthus leaves. On deeply molded enriched foot.

Height, 43 inches; length, 52 inches.

(*Illustrated*)

No. 554—Carved Walnut Credenza

(*Umbrian, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

555—Carved Walnut Library Table *Umbrian, XVI Century*

250.—

Oblong top, enriched with diverse double-fluted moldings; the frieze fitted with drawer having brass knob. Supported on scrolled lyre-shape ends adorned with floral motives, leaf scrollings and claw feet. Bracketed cross stretcher with vase pinnacle at centre.

Height, 29½ inches; length, 47½ inches; width, 27 inches.

(*Illustrated*)

No. 555—Carved Walnut Library Table
(*Umbrian, XVI Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

556—Carved Walnut Cabinet *Tuscan, XVI Century*

Molded oblong frieze and cornice; the front enclosed by four doors each enriched with a cherub's head festooned with pearl motives; upper pilasters in the form of atlantes, the lower fluted on molded base having stump feet formed of cherubs' heads.

Height, 57 inches; width, 39½ inches.

(*Illustrated*)

No. 556—Carved Walnut Cabinet

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

557—Carved Walnut Centre Table *Tuscan, XV Century*

Massive hexagonal top, supported on splayed and scrolled tripod legs terminating in claw feet. Very fine preservation.

375.—

Height, 30 inches; diameter, 39½ inches.

558—Gothic Carved Oak Money Changer's Table *Germany, XV Century*

Folding top, with finely enriched frieze, bracketed at back and displaying tracery-like scrollings of leafage; under the frieze is an inslanting box bearing coat of arms and further scrollings. Supported on paneled ends having cross feet and adornment of scrolled foliage, fruit and animalistic motives.

Height, 31½ *inches.*

Note: This rare type of Gothic table claims the distinction of being the only example of furniture illustrated in the de luxe catalogue of the collection of Count Stroganoff, Rome, plate CIX.

From the Count Stroganoff Collection, Rome.

559—Four Carved Walnut Sgabello Chairs *Florentine, XVI Century*

Cartouche-shaped back, centred with shield and surmounted on shoulders by two amorini heads. Outer back beautifully molded and paneled, molded shaped seats, supported on cabriole legs enriched with Florentine lilies and guilloche motives; the apron with ball rosettes and mask. Extremely fine nut-brown patina.

£ 40.—

560—Four Carved Walnut Sgabello Chairs *Florentine, XVI Century*

Similar to preceding.

£ 40.—

561—Polychromed Carved Oak Cabinet *French, XVI Century*

1300.—

Oblong, with two large doors opening to the main section, and above them two smaller doors to the upper section, which exhibits six turned pilasters and has at centre a niche containing a group The Virgin and Child. Next the outer pilasters two sunken panels carved in relief with floral scrolls, the one at the left bearing a scroll incised with the date, 1556. Original polychrome of soft tones on grounds of old-blue. In a remarkably fine state of preservation.

Height, 5 feet 3 inches; length, 4 feet 9½ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

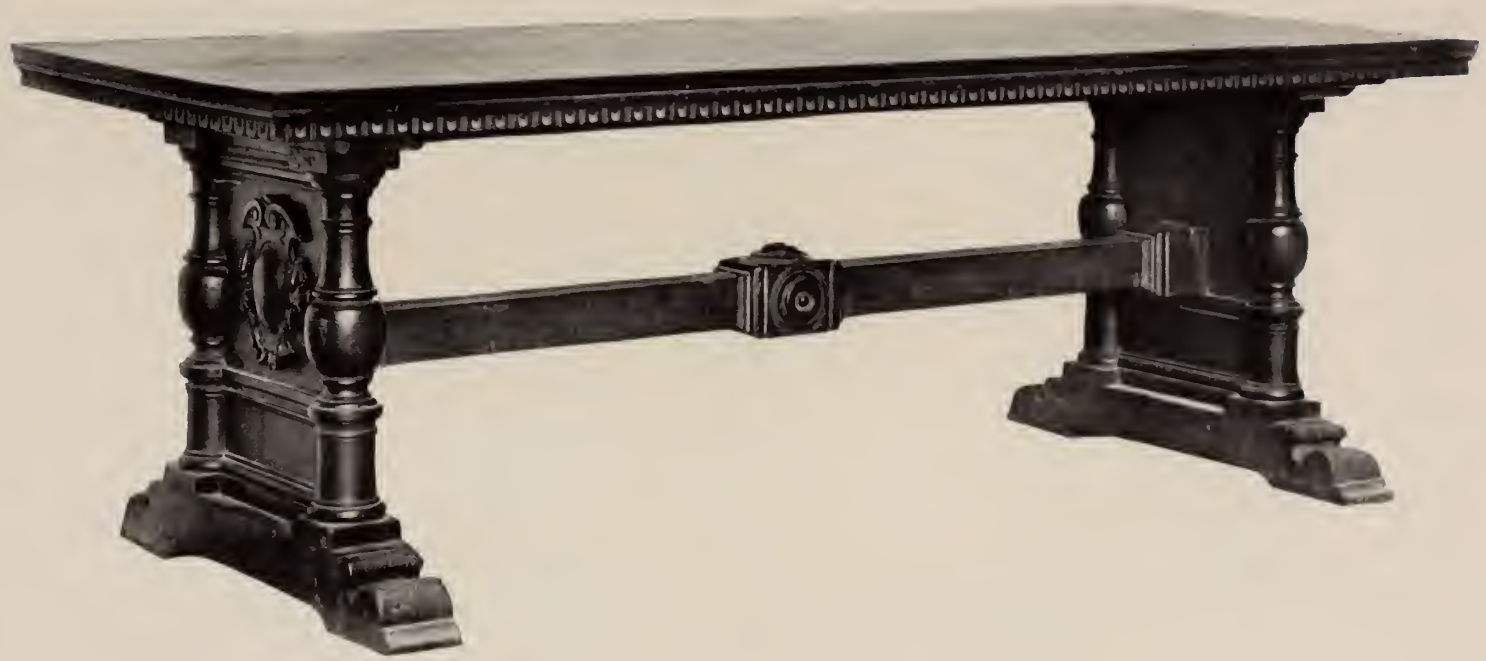
562—Carved Walnut Refectory Table *Florentine, XVI Century*

350.—

Massive flute-molded oblong top, supported on ends having beautifully paneled balusters centred by cartouches and sustained on bracketed cross feet. Exceptionally fine square cross stretcher balustered with rosettes about centre.

Height, 2 feet 8½ inches; length, 7 feet 10 inches; width, 3 feet 1 inch.

(*Illustrated*)



No. 562—Carved Walnut Refectory Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

563—Rare Velvet Carved Walnut Armchair

Florentine Renaissance, XVI Century

1200.—

Oblong back, with exceptionally fine satyr-mask terminals; open arms voluted to rosette at front; the tops enriched at back with further satyr-masks and small panels interrupted by rosettes. Square baluster supports adorned with acanthus leaves. On cabriole legs terminating in rudimentary claw feet and having similar enrichment to tops of arms. Open medallioned stretcher similarly enriched. Portions have been gilded. Seat and back covered in original green *ciselé* velvet displaying scrolled leaf motives in tan.

Note: This superb armchair made in Florence at the peak of the Renaissance has great analogies to the one in the Louvre which has been illustrated both by Dr. Bode and Frida Schottmüller and with one in the Figdor Collection, Vienna, and is known as the finest and rarest type of Renaissance chair in existence.

(*Illustrated*)

No. 563—Rare Velvet Carved Walnut Armchair

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

564—Sculptured Walnut Centre Table *Florentine, XVI Century*

Octagonal top, with fluted apron; supported on four bracketed and scrolled supports flanged from centre, each developing a winged bust of a nymph scrolled with acanthus leaves into claw feet.

1900.—

Height, 33½ *inches; diameter,* 44½ *inches.*

Note: A most admirable example of Florentine wood sculpture.

(*Illustrated*)

No. 564—Sculptured Walnut Centre Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

No. 565—Detail of Central Door of Cabinet

565—Superb Sculptured Walnut Cabinet *Florentine, Late Renaissance*

3600.— Molded oblong top, with back extension, scrolled and flanged brackets; the frieze and base, each fitted with three drawers enhanced with animalistic handles. The front with three medallioned paneled doors having busts as handles. Beautiful russet-brown patina.

Height, 3 *feet* 10 *inches; length,* 7 *feet* 3 *inches.*

Note: A rare and unusual type of cabinet displaying sculptural enrichment; evidently the work of a great master toward the end of the golden period of the Renaissance.

No. 565—Superb Sculptured Walnut Cabinet

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

566—Bambocci Cabinet

3500.—

Florentine, XV Century

Elaborate leaf-molded and bracketed cornice. The frieze fitted with drawers centred with a coroneted cartouche, sustained by amorini, flanked by three equestrian figures of warriors and putti. The front arranged with central pediment niche, flanked by jardinières of flowers and bracketed figures. Beneath the niche and at four corners are molded drawers. Vertically between these are enclosing doors, having central niches occupied by classic figures. Above and below the niches are panels of similar bas-reliefs of further minute groups: The Siege, Attack and Occupation of a Town and Festival. Unique pilasters having leaf capitals, and in each three putti and three mermaids. Lower portion with elaborate molding having spiral gadroons; the front arranged with upper tier of drawers of unequal size; the central one enriched with two putti supporting a coronet; the two flanking drawers and the three long under drawers enriched with leaf moldings and classic heads as handles; the pilasters enriched with three tiers of bracketed figures. On molded base having archaic feet.

Note: The finest example of sculptured walnut ever brought to America from Italy.

No. 566—Bambocci Cabinet
(*Florentine, XV Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

567—Sculptured Walnut Lectern *Tuscan, XVI Century*

1100.— Double flaring molded bookrest, with beautifully leaf-scrolled pediment and side brackets; revolving on baluster, flanged with two eagles at crown, sculptured in the round; the shaft enriched with cherubs' heads and series of fine acanthus leaves. Supported on paneled and scrolled tripod base developing central cartouches, interesting acanthus leaf scrollings and rudimentary claw feet.

Height, 6 feet 6½ inches.

Note: A superb example of Tuscan Renaissance sculpture, unique in its details.

(*Illustrated*)

No. 567—Sculptured Walnut Lectern

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

568—Unique Carved Walnut Centre Table *Florentine, XVI Century*

2900.—

Octagonal dentil-molded top; the frieze of similar contour containing alternately four drawers, enriched with reed flutings and acanthus leaves. The shaft surrounded by three sculptured kneeling figures of putti. On triangular molded base with claw feet.

Height, 35½ inches; diameter, 48 inches.

Note: No other table of this superb character is known to the owner, nor has any illustration ever appeared of a similar type. Books of art, illustrating the best specimens of furniture, have no example in any way approaching this type.

(*Illustrated*)

No. 568—Unique Carved Walnut Centre Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

569—Carved Walnut Draw Top Table *Ligurian, Early XVI Century*

Oblong top, with two draw ends; molded frieze; supported on nine columnar legs disposed with three across centre, two at each end and two intermediate. The legs on triple H-stretchers. The ends of frieze pendented with vase motives and enriched with amorini heads between the exterior legs.

900.—

Height, 2 feet 7 inches; length, open, 8 feet 4 inches; width, 2 feet 5½ inches.

Note: A remarkable specimen of the early Italian Renaissance in a perfect state of preservation.

(*Illustrated*)

No. 569—Carved Walnut Draw Top Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

570—The "San Carlo Borrommeo" Refectory Table

Florentine, XV Century

3600.—

Massive oblong walnut top, with molded and scrolled frieze. Supported by powerfully modeled archaic leonic figures; on voluted legs having rosettes at crown and claw feet. The frieze branded with the coat of arms of the Rangoni family.

Height, 2 feet 7½ inches; length, 8 feet 4 inches; depth, 2 feet 7½ inches.

Note: This sumptuous example of a table of the XV century, with its agreeable proportions and rare details, evidently the work of a master sculptor, seems to presage the coming of the superb Renaissance of Tuscany; for while the simplicity of the Gothic period has been abandoned, the massive composition still remains, breathing the spirit of that age. This rare table is historically known as the "San Carlo Barrommeo" table, and tradition gives it to the very room occupied by San Carlo, patron saint of Milan; when he visited the Marquis Rangoni at Modena.

For several centuries the table was loaned to the Abbey of Nonantola and there considered as its most sacred relic. A few years ago the Marquis Aldobrando Rangoni claimed the table, and it was returned to his palace. The Marquis Filippo Rangoni says in an open letter: "Without any doubt, documents in the archives of my family exist regarding this table, but have not yet been found. However, when these are, I shall have the pleasure of sending a copy of them to the present owner."

No. 570—The "San Carlo Borrommeo" Refectory Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

571—Carved Walnut Library Table *Florentine, Late XVI Century*

175

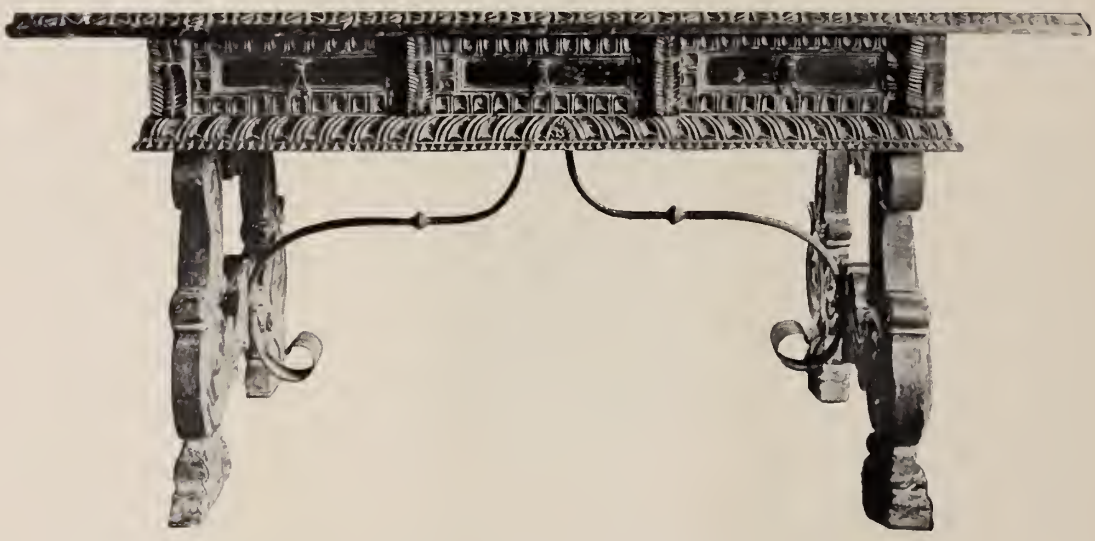
Massive oblong top, with flute-enriched apron, supported on ends developing molded panels at crown and volute scrollings terminating in claw feet flanking a cartouched shield. Massive chamfered square cross stretcher.

Height, 2 feet 7½ inches; length, 6 feet 1 inch; width, 2 feet 6½ inches.

(*Illustrated*)

No. 571—Carved Walnut Library Table

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



572—Elaborately Carved Walnut Library Table

Florentine, XVI Century

1000.— Leaf-enriched molded oblong top; elaborately bracketed and molded frieze fitted with three drawers and adorned with gadrooned apron molding. Supported on broad open lyre-shaped ends, enriched on both sides with large volutes, leafage and rosettes. The ends reinforced to top by forged iron scrolled brackets. Superb patina.

Height, 33 inches; length, 66 inches; width, 33½ inches.

(*Illustrated*)

573—Carved Walnut Cabinet *Umbrian, XVI Century*

275.— Unusual oblong molded and fluted top; the frieze arranged with drawer enriched with husk and floral scrollings flanked by leonic heads; the front fitted with enclosing door and pilasters and lower panel similarly adorned to frieze drawer. Supported on spirally fluted and gadrooned base having claw feet.

Height, 37½ inches; width, 29 inches.

574—Carved Walnut Cabinet *Lombardian, XVI Century*

225.— Molded oblong top, with fluted apron; frieze fitted with drawer adorned with scrollings of fine leaves and bunches of grapes; the front with paneled door inlaid with figure of a nymph symbolic of music. Atlantes pilasters; on deeply gadrooned base having claw feet.

Height, 43 inches; width, 39 inches.

575—Two Sculptured Walnut Torchères *Venetian, Late XV Century*

Interesting spirally twisted shafts, enriched with vine motives and capitals sculptured with four grotesque bears. The shafts supported on tasseled cushions resting on the backs of archaic recumbent lions whose left forepaws are raised above orbs. Supported on molded oblong bases paneled with crimson velvet. *Total height, 5 feet 10½ inches.*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

576—Carved and Gilded Throne Bench *Florentine Renaissance*

600.— High back, with medallioned leaf-molded cornice; pilasters developing masks, jardinières and husk forms above which are coats of arms. The back paneled with contemporary crimson velvet and brocatelle. Serpentined box seat enriched with basket pattern having lifting lid and loose contemporary velvet cushion.

Height, 8 feet; width, 7 feet 10 inches.

No. 576—Carved and Gilded Throne Bench
(*Florentine Renaissance*)

THE METROPOLITAN
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Thomas J. Watson Library

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